UNIVERSITY OF CALIFORNIA

Santa Barbara

Musical Feet: The Interaction of Choreography and Music in Leonard Bernstein and Jerome Robbins's *Fancy Free*

A dissertation submitted in partial satisfaction of the

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in Music

by

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DEDICATION

To my parents, who gave me life, showed me love, and instilled in me a love of music.

To my family who supports me through the journey.

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ABSTRACT

Musical Feet: The Interaction of Choreography and Music in Leonard Bernstein and Jerome Robbin's *Fancy Free*

by

Rachel Elizabeth Short

The ballet *Fancy* Free premiered at the Metropolitan Opera House in 1944, marking the beginning of the creative collaboration between composer Leonard Bernstein and choreographer Jerome Robbins. Although numerous scholars have written biographical accounts about Bernstein and Robbins, few have focused on how their creative activities intersect. This dissertation presents a choreomusical analysis of the ballet that integrates choreographic analysis with rhythmic and metric analysis, exploring the intertwining relationships between music and dance.

My dissertation, "Metrical Feet: Leonard Bernstein and Jerome Robbins's Ballet *Fancy Free*," is an interdisciplinary project, exploring the complementary aspects of their creative artwork. I use a framework that focuses on rhythm and meter, paying close attention to choreographic and musical accents, phrase lengths, meter changes, and alignments or misalignments between musical or choreographic phrases and notated meter. My reassessment is grounded in concerns of metrical embodiment, addressing not only how they play out for a listener of music, but also how they fit into experiencing the larger total artwork of ballet.

My analysis considers the music and dance steps separately; then aligns dance analysis alongside music analysis to see how they inform each other. I argue that complementary choices in music composition and choreography can clarify formal delineations, shape motion within sections, and produce distinctive onstage characters. Within the ballet's duet, the dancers' knowledge that they are dancing affects the shape of both music and dance, giving nuance to the narrative flow. The placement and repetition of rhythmic and choreographic phrases help distinguish the personalities of each sailor during the solo variations. I take this in-depth look at selections from *Fancy Free* to illustrate how choreomusical analysis can enrich our understanding of ballet music, opening up a new area of inquiry in music and dance scholarship.

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Introduction

In this dissertation, I apply choreomusical analysis—a hybrid process linking detailed analyses of both music and choreography—to the ballet *Fancy Free*, a work that was the product of a close collaboration between two major American artists, Leonard Bernstein and Jerome Robbins. A thorough understanding of how music and movement intertwine is vital for deeper exploration of the combined picture of a multimedia artwork. I first consider the music and dance steps separately; then align dance analysis alongside music analysis to see how they inform each other. I accomplish this by using a framework that focuses on rhythm and meter, paying close attention to choreographic and musical accents, phrase lengths, time signature changes, and larger formal sections.

My research brings together the ideas of a number of scholars, including the exploration of rhythm and meter by music theorists such as Harald Krebs, Justin London, and Pieter van den Toorn, and dance scholars Stephanie Jordan and Deborah Jowitt, among others. My reassessment is grounded in concerns of metrical embodiment, and addresses not only how aspects of rhythm and meter play out for one listening to music, but also how they fit into the larger experience of one viewing the ballet from the audience.

Along with detailed musical analyses, I analyze the original choreography, observing how dance accents correlate with rhythmic accents and changes in meter, and look at larger sequences of steps, something I term "choreographic phrases." I examine how choreographic phrases interact with musical phrases, noting differences in grouping, hypermeter, and accents. Combined analyses help to clarify formal structure, monitor progressing momentum, and investigate detailed characters or scenes. The choreographic choices inform a deeper

musical understanding, and interdisciplinary analysis allows a greater understanding of the artwork as a whole.

Considering the dance and the music together is important to my multivalent exploration of ballet. In this study I draw on my personal history in ballet, which gives me a sensitivity to dance elements, aids my analyses, and places me in a prime position to work on this project. However, I am not alone in this necessary undertaking, as music and dance analysis is becoming a burgeoning sub-field. While ethnomusicologists and others have been looking at the related subfield of music and social dance, art music and choreographed ballet steps have not received as much attention until recently.[1] Dance scholars have been looking at how both art forms fit together from the ballet side, and music scholars have recently begun to take interest as well. The American Musicological Society has a developing dance and music interest group, and in February of 2015 the Society of Music Theory's Dance and Music interest group sent out its first official email. Recent international conferences have focused on the intersections between the two art forms, as more scholars recognize the importance of considering not just music, but music and dance.[2] My choreomusical analyses will contribute to this growing body of literature, as I explore how larger formal structures

[1] Recent examples of ethnomusicologists who explore music and social dance include Inger Damsholt, "The One and Only Music for the Danish Lanciers: Time, Space, and the Method of East European Ethnochoreologists," *Danish Yearbook of Musicology* 36 (2005): 43–62; Ruth Hellier-Tinoco, "Constructing 'Old Spanish Days, Inc.' in Santa Barbara, California, USA: Flamenco vs. Mexican Ballet Folklórico," *CORD Conference Proceedings* 2014 (September 2014): 91–98; and Paul H. Mason, "Tapping the Plate or Hitting the Bottle: Sound and Movement in Self-Accompanied and Musician-Accompanied Dance," *Ethnomusicology Forum* 23, no. 2 (May 4, 2014): 208–28.

[2] These include "Sound Moves | International Conference on Music and Dance" (University of Roehampton, London, 2005), http://www.roehamptondance.com/soundmoves/; "Sound, Music and the Moving-Thinking Body" (Conference of Contemporary Music and Dance, University of London, 2012), http://www.unrmusic.org/cfp/cfp_details.cfm?cfpid=1395, which generated a publication; Marilyn Wyers and Osvaldo Glieca, eds., *Sound, Music and the Moving-Thinking Body* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2013).

and smaller individual characterizations are formed from the coordination, conflict, and counterpoint between music and dance.

Chapter One introduces the theoretical framework behind choreomusical analysis, examines related aesthetic issues, and reviews literature from two disciplines: scholarship on dance with a choreomusical bent, and music theoretical scholarship concerning rhythm and meter. The second part of Chapter One establishes the ballet *Fancy Free* as a case study. It reveals Bernstein's understanding of rhythm and meter, provides contextual history, and places the ballet's genesis in a historic context. Chapter Two demonstrates the method of my choreomusical analyses, using examples from a variety of movements focusing on rhythm and meter issues including grouping, phrasing, and metrical entrainment. To see what can be gleaned from analyzing the music alone, I consider tonal, motivic, and orchestration details when called for, along with rhythmic and metric emphases. Next, I add chorographic analysis to see how its additional layer can corroborate, clarify, or complicate analyses. My in-depth look at the original choreography alongside the musical score to shows how exploring dance steps provides a different perspective of both foreground rhythms and underlying frameworks.

The subsequent chapters comprise case studies that detail individual movements. There are different analytical requirements for dealing with a solo dancer, two performers dancing a duet, or three or more dancers. Consequently, the chapters are arranged according to the various analytical approaches appropriate to each scenario. Chapter Three looks at *Fancy Free*'s first movement to show how music and dance together set the scene, delineate formal sections, and further the narrative flow. Chapter Four discusses the *pas de deux* in Movement IV, where choreography and music are both affected by the partners'' knowledge

that they are dancing together. Chapter Five presents an in-depth discussion of the solo variations in Movement VI, revealing how music and dance together create the individual characters of the three sailors. A brief conclusion ties together the discussion of individual movements and suggests further implications. My look at selections from *Fancy Free* illustrates how choreomusical analysis can enrich our understanding of ballet music, opening up a new area of inquiry in music and dance scholarship.

Chapter 1 - Choreomusical Analysis and *Fancy Free*

Part I: Theoretical Framework, Literature Review, and Methodology

Background and Goals of Choreomusical Studies

Choreomusical studies is a growing area of scholarship that examines the relationship between dance and music. David Levin's broad term is "choreomusicology," which he describes as "an emergent interdisciplinary branch of research that encompasses musicology, dance studies, history, performance studies, and critical theory."[3] Still in infancy, its methodologies have not solidified and scholars have adopted a variety of approaches. Current authors have tended to look more at critical theory, performance studies, or historical musicology instead of exploring music-theoretical concerns in depth. I use the term "choreomusical studies" to refer to the variety of ways scholars approach music and dance, and "choreomusical analysis" to describe my methodology, which integrates dance analysis with rhythmic and metric analysis and is based in part on music-theoretical concerns.

Music theorists focus too much on the printed music, the notes alone, instead of how we perceive the music. Carl Dahlhaus spoke of this oversight in what he called "paper music," where musical structures were visible in notation without being acoustically phenomenalized.[4] While Dahlhaus argued for "audibility," I investigate the process of not only listening to, but also experiencing music as part of a composite production. Nicholas

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[3] David J. Levin, "Note from the Executive Editor," *Opera Quarterly* 22.1 (Winter 2006): 2. Quoted in Damsholt, "The One and Only Music for the Danish Lanciers: Time, Space, and the Method of East European Ethnochoreologists." Notably, the discipline of music theory is missing from Levin's list.

[4] Carl Dahlhaus, *Analysis and Value Judgment* (New York: Pendragon Press, 1983), 53–56 section entitled "audibility."

Cook studies "musical multimedia" and he questions the concept of "pure music" asking, "Do we ever hear music alone, and if we do, can we be justified in regarding this as the paradigm case of musical listening?"[5] He continues: "Pure music, it seems, is an aesthetician's (and music theorist's) fiction; the real thing unites itself promiscuously with any other media that are available."[6] While music can be linked with other artistic communication, one of the most common pairings is dance. Cook uses ballet as an example of interaction between two separate elements—music and dance, "and the aesthetic effect of ballet emerges from the interaction between the two."[7] For Cook, committing to analyze something requires belief "that there is some kind of perceptual interaction between its various individual components…for without such interaction there is nothing to analyze."[8]

Music and dance are two separate elements, although they are often connected, and the lives of those who learn and perform them often show this connection. Dance training and music have always been linked: one of the first early successful ballet masters, Pierre Beauchamps, was also a fiddler, and many early dance teachers and professional dancers were also trained musicians.[9] We do not listen to music in a box, but experience it in a way that engages our whole body, so it is important to consider other aspects surrounding musical experiences.

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[5] Nicholas Cook, *Analysing Musical Multimedia* (Oxford; New York: Clarendon Press; Oxford University Press, 1998), 91.

[6] Ibid., 92.

[7] Ibid., 263.

[8] Ibid., 24.

[9] Jennifer Homans, *Apollo's Angels: A History of Ballet* (New York: Random House Trade Paperbacks, 2011), chap. 1.

Aspects of pitch have often received privileged attention in musical analysis—harmonic function, voice-leading, modulation between tonics, and melodic or motivic development—while downplaying other important aspects including orchestration, timbre, and my present focus: rhythm and meter. Especially when rhythmic and metric concerns are foregrounded, music created to be danced to invites additional levels of consideration. For example, music theorists have written plentifully on rhythmic matters in the first few measures of the *Rite of Spring* but often overlook choreographic aspects of the ballet. Conceiving of the music as ballet music is important because viewing dancers perform choreography could influence a listener's perception of the meter.[10] While each individual observer will encounter music and dance differently, it is possible to achieve a clearer picture of how various properties combine into a collective whole. In my analyses, I endeavor to uncover a deeper, richer understanding of how music and dance intertwine. This is important with music created to be danced to, either in a social setting, or choreographed performances, which I focus on in this project.

Understanding the context helps to find meaning in musical encounters. As Cook suggests, "meaning lies not in musical sound, then, nor in the media with which it is aligned, but in the encounter between them."[11] Finding meaning in music is a complicated issue tied

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[10] See Matthew McDonald, "Jeux de Nombres: Automated Rhythm in The Rite of Spring," *Journal of the American Musicological Society* 63, no. 3 (December 1, 2010): 499–551, doi:10.1525/jams.2010.63.3.499; Pieter C. van den Toorn, *Stravinsky and The Rite of Spring* (Berkeley, CA: University of California Press, 1987); and Pieter C. van den Toorn, "Stravinsky Re-Barred," *Music Analysis* 7, no. 2 (July 1, 1988): 165–95. See also Jann Pasler, "Music and Spectacle in Petrushka and The Rite of Spring," in *Confronting Stravinsky: Man, Musician, and Modernist* (Berkeley, CA: University of California Press, 1986), 53–81. As Pasler describes, the creators all worked together in a collaborative process to create a total artwork. While the ballet aspect of the *Rite* was disowned by Stravinsky for a while, it was initially written for ballet, as a collaboration between the arts, or synchronization between the senses.

[11] Cook, *Analysing Musical Multimedia*, 270. Cook proposes a model of analysis that lists three ways things can interact: conformance, complementation, and contest, which operate on a continuum. He suggests

to musical narrativity.[12] Discussing meaning in the creative arts, composer Leonard Bernstein argued that the greatest divide between various forms of art-media was the distinction between representational and non-representational. While in literature there was a "concept *behind* the words," music's inherent meaning "is purely a *musical* meaning." He placed dance on a continuum between these two art forms: "Dance, because of its proximity to theatre, is not quite so 'pure' in this way as music. Yet it is but one step removed… an art which is basically rhythm, motion, line, tension, release."[13] Bernstein highlighted the similarities between music and dance as well as dance's theatrical possibilities to create meaning by telling a story. I focus on the interaction between music and dance, looking at how the two things work together to provide meaning as they create onstage characters and express the ballet's plot.

Dance is powerful in the abstract, but extremely powerful when it tells a story. In a ballet the whole effect is not just the action spelled out onstage but a combination of the

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two tests to see where things stand in these three categories, a similarity test (where things can be consistent, or just coherent) and a difference test (that has the results of contrariety and contradiction). Cook views contest as "the paradigmatic model of multimedia," since the way the different media compete creates a separate meaning, 106. As he says, "meaning [is] constructed, not just reproduced," 97.

[12] For more on the issues involved in musical narrativity, see Peter Kivy, *Sound Sentiment: An Essay on the Musical Emotions, Including the Complete Text of The Corded Shell* (Philadelphia, PA: Temple University Press, 1989); Fred Everett Maus, "Music as Drama," *Music Theory Spectrum* 10 (April 1, 1988): 56–73; Fred Everett Maus, "Narrative, Drama, and Emotion in Instrumental Music," *The Journal of Aesthetics and Art Criticism* 55, no. 3 (July 1, 1997): 293–303; Fred Everett Maus, "Classical Instrumental Music and Narrative," in *A Companion to Narrative Theory*, ed. James Phelan and Peter J. Rabinowitz, Blackwell Companions to Literature and Culture 33 (Malden, MA: Blackwell, 2005), 466–83; Anthony Newcomb, "Sound and Feeling," *Critical Inquiry* 10, no. 4 (June 1, 1984): 614–43; Anthony Newcomb, "Once More 'Between Absolute and Program Music': Schumann's Second Symphony," *19th-Century Music* 7, no. 3 (April 3, 1984): 233–50; Robert S. Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington: Indiana University Press, 1994); and Robert S. Hatten, "On Narrativity in Music: Expressive Genres and Levels of Discourse in Beethoven," *Indiana Theory Review* 12 (1991): 75–98.

[13] Leonard Bernstein, "Music and the Dance," *Dance Magazine*, June 1976, 18. He maintained tjat although non-representational, music could still produce substantial effects, to extreme enjoyment, stating: "In music there is no room for meaning in this extrinsic sense; there is nothing left but the sheer animal enjoyment of organized sound. This I call *fun*."

onstage action, the heard music, and the narrative through-line that combine for a theatrical outcome. This was particularly true with the early (American) Ballet Theatre that germinated *Fancy Free*. As contemporary critic Oliver Sayler reflected about the company: "This experience led me to a three-word credo: BALLET IS THEATRE."[14] The story, or narrative ballet, with both narrative and non-narrative elements, became popular early in ballet's history.[15] While there are strong generic conventions, the boundary between story and "pure" dance is frequently blurred. Dance critic Edwin Denby discussed this boundary, as "any serious dance work has an element of pantomime and an element of straight dance, with one or the other predominant." Denby was interested in "how differently they communicate a meaning."[16] In later chapters, I explore narrative elements of dance and music, tracking how changes between different types of dancing correlate with musical changes, which together create formal boundaries and narrative moods.

Different scholars have proposed a variety of metaphors to help describe the relationship between music and dance; each conceptualization poses its own challenges. "Marriage" has been quite a common metaphor, as exemplified by a quote by Denby: "Ballet music is conceived as music that is marriageable."[17] As Stephanie Jordan points out, simple

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[14] This credo was printed in the company's early souvenir books, and he believed that it remained true to that principle. Oliver M. Sayler, "Toward A History of the Ballet Theatre," *Dance Magazine*, May 1955, 29.

[15] Dance historian Jennifer Homans traces the burgeonous popularity of story ballets, and "the idea that dance could tell a story better than words." Early successful narrative ballets include Giselle (1841) and Swan Lake (1877). Homans, *Apollo's Angels*, 67–68.

[16] "On meaning in Dance," New York Herald Tribune, June 18, 1943, reprinted in Edwin Denby, *Dance Writings and Poetry*, ed. Robert Cornfield (New Haven CT: Yale University Press, 1998), 83–85.

[17] Edwin Denby, *Dance Writings*, 1st ed. (New York: Knopf, 1986), "A Note To Composers: (from Modern Music)," 62. Jordan traces the marriage metaphor to Du Manoir in 1664 Stephanie Jordan, "Musical/Choreographic Discourse: Method, Music Theory, and Meaning," in *Moving Words: Re-Writing Dance*, ed. Gay Morris (London ; New York: Routledge, 1996), 15–28.

binaries such as "counterpoint" versus "parallelism" are problematic in many ways, as there is more of a spectrum than the basic agreement or disagreement inherent in the binaries.[18] Barbara White also examines marriage and binary concepts, and advocates for the often negatively used term mickey-mousing, or copying.[19] While Theodor Adorno had harsh words for this type of copy-cat relationship, White argues for the effectiveness of strong mirroring congruencies between music and movement.[20] In my view, possible correlations between musical and visual elements function on a varied continuum instead of a simple binary, and the changes between various modes of connection deserve consideration.

How a choreographer responds to the possible correlations between dance and music is often taken as a measure of his or her musicality. Critic Clive Barnes identifies the complexities in the aesthetic debate:

> The question of a choreographer's musicality is a factual thing that does not permit a factual answer. The nearest we can get is to apply the somewhat lame rule that choreography is musical which does not jar with the music, a yardstick that everyone can quote but no one can demonstrate. The matter is also complicated by musicality's having two distinct parts, in the choreographer's approach to the score's structure and also to its spirit. Then again disagreement can arise even on the purely technical aspect of the physical relationship between dance and music. Should the choreography seek to mirror the music (perhaps even to the extent where Miss X is dancing the first subject and Miss Y the second) or should it run over the music like the vocal line in an opera? How far should dancing seek to echo orchestral color and texture—could an arabesque be, say, E flat, or a fouetté represent a trombone? Can a crescendo be matched by increasing the number of

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[18] Stephanie Jordan, "Choreomusical Conversations: Facing a Double Challenge," *Dance Research Journal* 43, no. 1 (July 1, 2011): 47. Perhaps more useful than binaries are the distinctions: amplifications, emergence, conformance, isolated dissonance, and reorchestration, as suggested by Juliet McMains and Ben Thomas, "Translating from Pitch to Plié: Music Theory for Dance Scholars and Close Movement Analysis for Music Scholars," *Dance Chronicle* 36, no. 2 (2013): 196–217.

[19] Barbara White, "'As If They Didn't Hear the music,' Or: How I Learned to Stop Worrying and Love Mickey Mouse," *The Opera Quarterly* 22, no. 1 (2006): 65–89; Also see Inger Damsholt, "Mark Morris, Mickey Mouse, and Choreomusical Polemic," *The Opera Quarterly*, February 6, 2007.

[20] Theodor W. Adorno and Hanns Eisler, *Composing for the Films* (London: Continuum, 1947).

> dancers, so that each member of the corps de ballet has, as it were, a decibel factor? I raise these possibly frivolous questions because it seems to me that too many people describe a choreographer as musical without describing what they regard as musicality.[21]

The context for Barnes's discussion for this issue is a eulogy he wrote for the choreographer Frederick Ashton, whose musicality he held as paramount. Barnes praised Ashton, discussing how he held to the shape of the music and was not tied "to the quivering quaver, and to my mind no really musical choreography does… He has a very sensitive feel for the shape of the music." While he saw exact representations as passé, Barnes preferred using the music as "a point of departure and a point of return." This view allowed the music to inspire the overall meaning of the dance, but individual dance steps were not held captive, or in service to, individual notes. While I agree with Barnes' appraisal of the importance of large-scale connections between music and dance, smaller details in both music and movement can combine to create an overall impression. In my discussion of Robbins's musicality, I explore small-scale, as well as large-scale connections between music and movement. While the choreography stays true to the spirit of the score, music and movement together form an even greater spirit, that of the united dramatic work.

While literature from the field of choreomusical studies includes insightful contributions from both music and dance scholars, engaging two fields can be complicated and scholars tend to favor one discipline over the other. Stephanie Jordan provides an excellent discussion of the "double challenge" in combining the fields of dance research and

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[21] Clive Barnes, "Frederick Ashton and His Ballets," in *Reading Dance: A Gathering of Memoirs, Reportage, Criticism, Profiles, Interviews, and Some Uncategorizable Extras*, ed. Robert Gottlieb, 1st ed. (New York: Pantheon, 2008), 7–8. He specifically praises Ashton, but other twentieth-century choreographers he finds "instinctively musical" are Fokine, Graham, Balanchine, Lavrosky, Tudor, and Robbins.

musicology/music analysis in a 2011 article, discussing some of the problematic issues faced by interdisciplinary scholars. Until recently, music scholars had focused on "the score" and not on the performer or performance, while dance scholarship has been moving further away from analysis and into social theory. However, she points out that since New Musicology's move away from specialist strategies, the two disciplines have been able to find some crossover. To scholars within New Musicology, music became "both narrative and socially circumscribed discourse." During this upheaval, many musicologists still continued using tools from their analytical heritage, now redirected and handled "as a liberating rather than constraining factor." This shift allowed more common ground with other fields—particularly dance studies, as musicologists "have come closer to theoretical frameworks that make sense to dance while retaining traditional formal methods so far as they can still be useful."

Scholars with roots in dance often use methodologies that tend towards broad categorization or description in lieu of the analyses that might interest a musical analyst. As Jordan notes, "There are relatively few analyses of dances… [with] surprisingly little formal analysis (detailed research into the operations of dances as structures within pace and across time)."[22] Cook also bemoans the lack of attention ballets have received by analysts, compared to analysis of the related genres of song and opera.[23] Dance researcher Paul Hodgins delineates two broad categories of "choreomusical relationships"—intrinsic and extrinsic—and fits sections of ballets into those lists. For him, rhythmic and structural

[22] Jordan, "Choreomusical Conversations," July 1, 2011, 45–46.

[23] Cook, *Analysing Musical Multimedia*, questions, "Haven't people been analyzing songs, operas, and ballets (well, songs and operas) for years?"

elements fall under the intrinsic relationship category.[24] I contend that merely categorizing does not provide a full picture, and that many expressive categories overlap. Emotion, for example, one of his extrinsic categories, is also conveyed by intrinsic rhythmic interactions. Jordan does explore rhythm defined broadly, but her 2000 book emphasizes larger structural analysis of ballet and does not provide as much rhythmic detail as I offer.[25] Paul Mason's article, "Music, Dance and the Total Art Work," examines the "history and theoretical scope of choreomusicology" up to 2012, situating it within cultural and historical contexts.[26] He objects to strategies that catalogue correspondences, such as Jordan's and Hodgins's, but he does not provide a clear alternative methodology and he also neglects detailed musical analyses.

Other dance scholars are interested in broader societal concerns to situate dance in a performance space and downplay detailed music-analytical concerns. Susan Leigh Foster and Sally Banes discuss the desire inherent in ballet's narratives and how onstage female dancing

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[24] Paul Hodgins, "Making Sense of the Dance-Music Partnership: A Paradigm for Choreomusical Analysis," *International Guild of Musicians in Dance Journal* 1 (1991): 38–41; and Paul Hodgins, *Relationships between Score and Choreography in Twentieth-Century Dance: Music, Movement, and Metaphor* (Lewiston, NY: E. Mellen Press, 1992).

[25] Stephanie Jordan, *Moving Music: Dialogues with Music in Twentieth-Century Ballet* (London: Dance Books, 2000); She also discusses challenges between music and dance in Stephanie Jordan, "Choreomusical Conversations: Facing a Double Challenge," *Dance Research Journal* 43, no. 1 (2011): 43–64; and she adds to the Stravinsky/Balanchine scholarship in Stephanie Jordan, *Stravinsky Dances: Re-Visions across a Century* (Alton, UK: Dance Books, 2007); Stephanie Jordan, "The Demons in a Database: Interrogating 'Stravinsky the Global Dancer,'" *Dance Research: The Journal of the Society for Dance Research* 22, no. 1 (July 1, 2004): 57–83; and Stephanie Jordan, "Agon: A Musical/Choreographic Analysis," *Dance Research Journal* 25, no. 2 (1993): 1; which was the inspiration for the video recording she spearheaded, where she focuses on Agon, but looks at other Balanchine works to Stravinsky music Stephanie Jordan, *Music Dances: Balanchine Choreographs Stravinsky* (New York: George Balanchine Foundation, 2010).

[26] Paul H. Mason, "Music, Dance and the Total Art Work: Choreomusicology in Theory and Practice," *Research in Dance Education*, April 1, 2012, 5–24.

bodies are viewed through the male gaze.[27] A 1996 anthology of essays edited by dance and art critic Gay Morris provides further examples of other interests combined with dance scholarship: postmodernism and poststructrualism, a focus on the gendered, racialized body, class, and cross-cultural exchanges.[28]

Some choreomusical scholars have left the ballet world to enter the neighboring sphere of music and modern dance. In this area, choreographer Mark Morris's work for the opera *Dido and Aeneas* has been the subject of substantial discussion.[29] Of particular interest is the pairing of Merce Cunningham and John Cage, who looked for a different, non-subservient relationship between sound and movement.[30] However, even dances set to "silence" or spoken word have some type of relationship between music and sound. A related discussion to interactions between music and sound includes analyzing the sounds made by dancers as they move against the floor and connect with bodies of other dancers as well as their own bodies. The resulting sounds, which I term "body percussion," prove of interest in my own work.

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[27] Susan Leigh Foster, *Reading Dancing: Bodies and Subjects in Contemporary American Dance* (Berkeley, CA: University of California Press, 1988); see also her later work Susan Leigh Foster, *Choreography and Narrative: Ballets Staging of Story and Desire* (Bloomington, IN: Indiana University Press, 1996); and Sally Banes, *Dancing Women: Female Bodies Onstage* (London; New York: Routledge, 1998).

[28] Gay Morris, ed., *Moving Words: Re-Writing Dance* (London; New York: Routledge, 1996).

[29] Damsholt, "Mark Morris, Mickey Mouse, and Choreomusical Polemic"; Rachel Duerden and Bonnie Rowell, "Mark Morris's Dido and Aeneas (1989): A Critical Postmodern Sensibility," *Dance Chronicle* 36, no. 2 (May 1, 2013): 143–71. Sophia Preston, "Echoes and Pre-Echoes: The Displacement of Time in Mark Morris's 'Dido and Aeneas,'" in *Society of Dance History Scholars Conference* (SDHS Conference, Washington, D.C., 2000); Also see Janet Adshead, *Dance Analysis: Theory and Practice* (London: Dance Books, 1988); and Inger Damsholt, "Choreomusical Discourse: The Relationship between Dance and Music" (PhD diss., Københavns Universitet, 1999), Det Humanistiske Fakultet.

[30] The Cage/Cunningham history is discussed in White, "As If They Didn't Hear the Music"; and Mason, "Music, Dance and the Total Art Work." White also summarizes the perspectives of other modern dance choreographers regarding the music they use.

More recently, scholars have looked to music theory for tools to analyze dance. In *Moving Words: Re-Writing Dance*, Jordan makes the case that dance scholars should include formal analytical structures from music research, because the "particular power of musicology for dance scholars" is a "formalist tradition of analysis to be used or unmasked."[31] Her more detailed rhythmic analysis discusses metric/beat unit, downbeat/upbeat, and hypermetric grouping possibilities. One underlying analytical challenge she points out in dance analysis is how to find the "basic (discrete) unit of duration." In music, duration is usually initiated by the beginning of a sound, sometimes called a timepoint or attack point, but dance units are not necessary tied to the start of individual steps. As she notes, "We perceive time in dance as divided into units (events) that begin with an impulse or onset of stillness, regardless of the beginning of a movement."[32] I share with her the idea in dance, units of duration are not necessarily tied to movement lengths. Dance accents also occur freely—an accent is the moment of perceived impulse, which is not often the beginning of a movement. Instead, accents often occur at the apex of a jump or turn or at the outermost point of a kick, not when the kick begins. Along with this, I

[31] Jordan, "Musical/Choreographic Discourse: Method, Music Theory, and Meaning," 17. She analyzes Humphrey's *Passacaglia and Fugue in C minor*, looking at rhythmic counterpoint and hypermetrical incongruence between music and dance, as well as "music visualization" (Humphrey's term), which Jordan calls "concurrence."

[32] Ibid., 19.

pay attention to when dance events and individual movements begin, whether clear or elided, as their preparation also helps clarify the total picture.[33]

Music theorists have used traditional analytical tools in new ways and devised new tools to explore dance.[34] An early example of this is Jann Pasler, whose 1982 article examines how the dance scenario inspired the rhythmic motives and temporal elements that together create formal coherence in Debussy's music for the ballet "Jeux."[35] In a 2013 presentation at the Society of Music Theory, music theorist Kara Yoo Leaman offered a choreomusical score meant to help an analyst visualize dance and musical elements together. In her case studies from Balanchine ballets set to Stravinsky's music, Leaman explores vertical placement of the dancers' bodies, a method historically grounded in Balanchine's own aesthetic view. Other scholars have also focused their analytical tools on the Balanchine and Stravinsky partnership, including Jordan, whose close analyses are concerned with the "musical/choreographic connections" that occur when Balanchine's choreography mirrors Stravinsky's music.[36] Irene Alm's analysis of *Agon* uses archival evidence to explore the

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[33] The notion of "units" of time has also been problematized—see the discussion of beat as a point in time, or as a more circular, processual feel, see Christopher Hasty, *Meter As Rhythm* (New York: Oxford University Press, 1997); Justin London, "Hasty's Dichotomy," *Music Theory Spectrum* 21, no. 2 (October 1, 1999): 260–74, doi:10.2307/745864; and Christopher F. Hasty, "Just in Time for More Dichotomies--A Hasty Response," *Music Theory Spectrum* 21, no. 2 (October 1, 1999): 275–93, doi:10.2307/745865.

[34] See, for example, the adaptation of traditional Schenkerian graphs to fit musical theatre songs in Michael Buchler, "Modulation as a Dramatic Agent in Frank Loesser's Broadway Songs," *Music Theory Spectrum* 30, no. 1 (2008): 35–60; and Michael Buchler, "Every Love but True Love: Unstable Relationships in Cole Porter's 'Love For Sale,'" ed. Christian Bielefeldt and Rolf Grossman, *PopMusicology*, 2008, 184–200.

[35] Jann Pasler, "Debussy, 'Jeux': Playing with Time and Form," *19th-Century Music* 6, no. 1 (July 1, 1982): 60–75.

[36] Stephanie Jordan, "Music Puts a Time Corset on the Dance," *Dance Chronicle* 16, no. 3 (January 1, 1993): 295–321, doi:10.1080/01472529308569137. She quotes Balanchine as saying, "Music puts a time corset on the dance," when he discussed how choreography is usually fitted to preexisting music. She points out how, while Balanchine is indebted to the pulse, his dance accents often work in counterpoint to musical accents, even occasional sections of polymeter.

collaborative process between Balanchine and Stravinsky as a way to understand its structure and cohesive unity.[37] While these analyses offer unique insights, the partnership of Stravinsky and Balanchine discussed by Jordan, Leaman, and others is quite different from the choreographer-centric collaboration that Robbins and Bernstein shared.

Analyzing interactions between music and dance creates additional hermeneutic windows.[38] Cook encourages "reading for gaps," to find places where one media leaves space for the other to move.[39] In a discussion of dance and music, dance scholar Rachel Duerden also advocates looking for "gaps or holes through which the other can be apprehended," describing how there is "the possibility of one throwing light on the other, or offering a particular way of understanding or [way to] engage with it."[40] I see the potential choreography has to illuminate musical understanding, particularly in the fluctuating metric space of *Fancy Free*. I use this concept to see if choreography confirms a specific meter or suggests a particular metric understanding. I also look at how Bernstein and Robbins thematically link musical and choreographic "space." At times, physical pauses coincide with musical rests and silence; at other times music and dance separately generate areas of space, a concept they both share. Musical space offers the dancer places to personify the sailor's

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[37] Irene Alm, "Stravinsky, Balanchine, and Agon: An Analysis Based on the Collaborative Process," *The Journal of Musicology* 7, no. 2 (April 1, 1989): 254–69. From a historical lens, Charles Joseph discusses the context and creative process while explicating musical structures that were the basis for Balanchine's choreography. Charles M. Joseph, *Stravinsky and Balanchine* (Yale University Press, 2011); Charles M. Joseph, *Stravinsky's Ballets* (New Haven, CT: Yale University Press, 2012); and Charles M Joseph, *Stravinsky & Balanchine: A Journey of Invention* (New Haven: Yale University Press, 2013).

[38] A term made popular by Lawrence Kramer, *Music as Cultural Practice, 1800-1900* (Berkeley, CA: University of California Press, 1990).

[39] Cook, *Analysing Musical Multimedia*, 141. He also discusses the "space" each medium requires and creates.

[40] Rachel Duerden, "Dancing in the Imagined Space of Music," *Dance Research: The Journal of the Society for Dance Research* 25, no. 1 (July 1, 2007): 76.

character, including smiles, winks, or seductive poses. Areas of musical space can be musical rests, as in the "loud rests" discussed by Justin London,[41] or more lightly orchestrated sections, where it can seem the dancer has more agency, more input into the final product.

Dance notation is another possible tool available to scholars that has its advantages and limitations. Importantly, the scores are used as archival methods, and for transmission within a restricted dance community. A notated dance score can be helpful for clarifying individual steps and for sorting out some idiosyncrasies of specific performer's bodies, but my attention is on how it is perceived by the viewer, not cemented in a notated musical or dance score.

Similar to a musical score, dance notation focuses on creative intent, not what an audience member would experience. Duerden explains this, noting how "the notated dance score shares important similarities with a music score or a play-text—offering a sense of the author's intentions but requiring reconstruction and interpretation."[42] While written notation can imply a preserved text, there is no single definitive performance. Duerden explains, "As a performing art, however, dance has the potential for a dynamic existence: ever changing, but capable of living through those changes."[43] The dynamic existence of the many facets of live dance performances guides my choice to work from live productions with extant film.

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[41] Justin London, "Loud Rests and Other Strange Metric Phenomena (Or, Meter as Heard)," *Music Theory Online*, accessed June 5, 2012, http://www.mtosmt.org/issues/mto.93.0.2/mto.93.0.2.london.art.

[42] Rachel Duerden and Neil Fisher, *Dancing off the Page: Integrating Performance, Choreography, Analysis and Notation/Documentation* (Alton, UK: Dance Books, 2007), 128.

[43] Ibid., 130. She quotes Copeland 1994 p.19 and Graham McFee.

The most common notation system is Labanotation, as detailed in books by Ann Hutchinson Guest and as introduced on websites by the Dance Notation Bureau and Introduction to Labanotation.[44] Labanotation has some visual correlation with musical meter; as the vertical staff is read bottom to top, bar-lines illustrate measures and small tick-marks show beats. Different horizontal columns are for different parts of the body and shading of symbols show the level (up/down/middle) of a motion. Of substantial interest for music theorists is the center column that records changes in which leg(s) supports the body, or weight transference between feet. As Justin London explains, the feet are one of the most important body points to note when studying bodily rhythmic motion, and studying weight transference can help explicate this. While I agree with this, longer dance phrases of linked ballet moves contain other markers that do not necessarily include weight transference, and weight transference of a step does not always show larger dance phrasing or the apex of an accent. The outer columns of Labanotation are for arms, hands, and other extremities, which can be circumscribed in varying amounts of detail. Figure 1-1 shows the Labanotation standard staff and sample movements. There is a Labanotation score for *Fancy Free*, but as with all such scores it is "intended first and foremost for performance, not for reading."[45]

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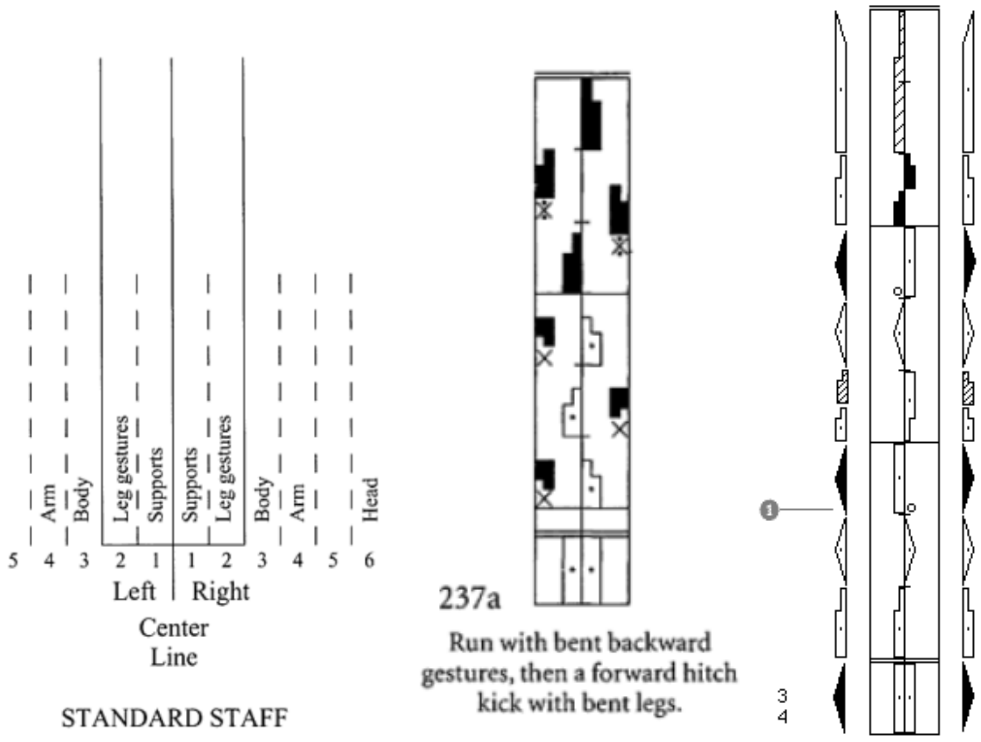
[44] "Dance Notation Bureau Homepage," accessed January 28, 2014, http://www.dancenotation.org/lnbasics/; "Introduction to Labanotation," accessed May 26, 2015, http://user.uni-frankfurt.de/~griesbec/LABANE.HTML; Ann Hutchinson Guest, *Labanotation: The System of Analyzing and Recording Movement*, 4th ed. (New York: Routledge, 2005) is the larger volume, while; Ann Hutchinson Guest, ed., *Dancer's Glancer: A Quick Guide to Labanotation/The Method of Recording All Movement* (Reading, UK: Gordon and Breach, 1992) is smaller and handy for immediate reference.

[45] Thomas Leitch, "What Movies Want," in *Adaptation Studies: New Challenges, New Directions*, ed. Anne Gjelsvik, Eirik Frisvold Hanssen, and Jorgen Bruhn (London; New York: Bloomsbury Academic, 2013), 160.

Figure 1-1: Labanotation sample[46]



Benesh Movement Notation is an alternate dance-notation style used more in the United Kingdom.[47] It more closely resembles musical scores in visual design as it features a five-line horizontal staff read from left to right. In Benesh Movement Notation, rhythm and phrasing qualities are shown with signs above the staff (see Figure 1-2 for a notation sample). While it can correspond directly and be aligned with bar-lines in a musical store, it still does not show the fully realized dance.

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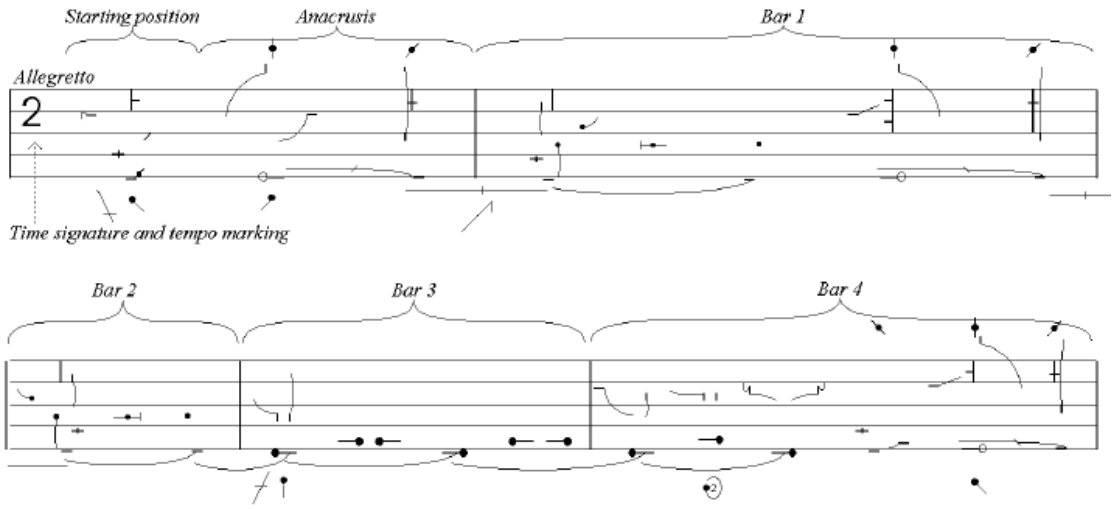
[46] Guest, *Labanotation*, 19, 151. See "Dance Notation Bureau Homepage" for a description of the three measures shown.

[47] Used by the Royal Academy of Dance and Birmingham Arts Ballet, and described in "How Benesh Movement Notation Works," *Royal Academy of Dance, Canada*, accessed June 1, 2015, http://www.radcanada.org/study/Benesh/how-benesh-movement-notation-works; as well as "The Written Language of Dance," *Birmingham Royal Ballet*, accessed June 1, 2015, http://www.brb.org.uk/benesh.html.

Figure 1-2: Benesch notation sample[48]



Both notation styles have their place in dance preservation and reconstructions but possess drawbacks: they are quite costly to produce, only understood by specialists, and the vast majority of trained dancers have no knowledge of either dance notation styles. As dance historian Jennifer Homans notes, the heritage of dance is "an art of memory, not history" and its memory is "held in [the] bodies of dancers."[49] So while dance notation has its place in keeping alive original intention, either of the choreographer or the notator, it cannot substitute for experiencing the movement of physical bodies.

Films and digital recordings are important mediums for scholars, especially in conjunction with written representations. Dance critic Cheryl Angear explains how digital recordings can work alongside notation: "because dance notation—the written system of recording the physical movements in a dance piece—can be imprecise, such digital films can

[48] "How Benesh Movement Notation Works."

[49] Homans, *Apollo's Angels*, xix.

be a valuable teaching tool."[50] Since I focus on the viewed performance, this project works from films of live performances. I consider the movement of the performer's bodies and the music as heard, reflecting on perceived meter and dance phrases to understand the realized outcome. My choreographic analyses, explained in Chapter 2, are a combination of rhythmic musical notation and prose descriptions, often overlaid onto a score reduction.

Choreomusical Analysis with a Rhythmic and Metric Focus

Since both dance and music are both temporal art forms, a close examination of how they move together in time helps bring analytical detail to choreomusical studies. I show how rhythmic and metric choices in both music and choreography combine to intensify the experience and how they enhance the ballet's narrative. My approach is unique in the way I incorporate elements from music theory, particularly a hierarchical view of rhythm and metrical entrainment, into my methodology. There are other possible foci besides rhythm and meter, but the shared element of structured time provides an enticing entryway into deeper analysis and offers a central point from which further discussions can expand. In the case of *Fancy Free*, rhythmic issues are central because it is a highly rhythmic score with constantly changing meters, and the additional level the choreography provides adds to this complexity.

My analysis of the scores, independent of the choreography, begins with a rhythmic investigation partially modeled after those introduced by Fred Lerdahl and Ray Jackendoff. The conceptual framework I use draws from recent discussions of rhythm and meter for an

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[50] Angear, Cheryl, "Dancing on Paper - how to write movement," December 19, 2011, http://balletnews.co.uk/ballet-news-dancing-on-paper/. Yet, recordings cannot give one the whole picture. Duerden agrees with R. Copeland's example: to learn the role of Stanley Kowalski, an actor must do more than simply watch Marlon Brando's film version of the role Copeland, Roger, "Reflections on Revival and Reconstruction," *Dance Theatre Journal* 11, no. 3 (Autumn): 19; quoted in Duerden and Fisher, *Dancing off the Page*, 133.

embodied listener and includes choreographic analysis to help us understand the larger picture. My methodologies are inspired by recent discussions by music theorists Harald Krebs, Justin London, and Pieter van den Toorn regarding rhythmic and metrical issues that include patterns, grouping and displacement dissonances, types of accents, phrase overlapping, and entrainment concerns. The following section summarizes foundational studies of rhythm and meter; then outlines various directions that have been developed.

Early books on rhythm and meter include the 1963 *The Rhythmic Structure of Music* by Grosvenor Cooper and Leonard B. Meyer and *The Stratification of Musical Rhythm* by Maury Yeston in 1976.[51] Initial forays were followed by Fred Lerdahl and Ray Jackendoff's 1983 *A Generative Theory of Tonal Music*, now a standard point of departure for discusions of rhythm. Their view of rhythm and its creation of meter makes a distinction between grouping and meter: groups consist of things that "belong together," the basic units forming "segments" or "chunks" that a listener puts together in a hierarchical fashion.[52] In a 1999 book, Harald Krebs discusses various layers of grouping and displacement "dissonances" in music. While displacement dissonance features non-aligned layers in syncopation, grouping dissonances contain dissonant, or antimetrical layers added to the primary layer. [53] I employ this concept, expanding it to include dance groupings as well as musical groupings.

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[51] Grosvenor Cooper and Leonard B. Meyer, *The Rhythmic Structure of Music* (Chicago: University of Chicago Press, 1963); Maury Yeston, *The Stratification of Musical Rhythm* (New Haven, CT: Yale University Press, 1976).

[52] Fred Lerdahl and Ray S Jackendoff, *A Generative Theory of Tonal Music*, The MIT Press Series on Cognitive Theory and Mental Representation (Cambridge, MA: MIT Press, 1983), 13. They explain that grouping helps a listener in his or her process of "making sense" of the piece. While this spontaneous process is simple in the tonal repertoire the book examines, basic grouping, this "most basic component of musical understanding" is not always that simple and clear-cut.

[53] Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann*, 1st ed. (New York: Oxford University Press, 1999); a development from the earlier article Harald Krebs, "Robert

Metric entrainment is one important topic in current music-theoretical rhythm and metric studies, with Justin London and Pieter van den Toorn among those leading the discussion. In musicology and music theory, entrainment is usually understood as how we hear and internalize meter when listening to music. In his book *Hearing in Time*, London speaks of metrical listening as a particular form of entrainment behavior, stating: "meter is a musically particular form of *entrainment* or *attunement*, a synchronization of some aspect of our biological activity with regularly recurring events in the environment."[54] Perceived regular, hierarchical patterns must be present for the possibility of entrainment. London speaks of unclear musical meters in two variants: metric malleability and metric ambiguity.[55] Malleability is when a musical melody or rhythmic patterns have potential for ambiguity, often when the downbeat placement of a melody or pattern is arguable; as he states, it is a difference "in terms of the phase relation between the metric framework and the melodic surface." He discusses how potentially ambiguous metric contexts are usually clarified by expressiveness of an individual musical performance's expressiveness. Musical ambiguity and malleability is important within a dance context, so I consider additional clarification made possible by choreographic clues to different metric construals.

Schumann's Metrical Revisions," *Music Theory Spectrum* 19, no. 1 (April 1, 1997): 35–54. The first use of the terms "grouping" and "displacement" dissonance was in Peter Michael Kaminsky, "Aspects of Harmony, Rhythm and Form in Schumann's Papillons, Carnaval and Davidsbündlertänze" (PhD diss., University of Rochester, 1989). Other useful terms from Krebs include indirect dissonance, which results from juxtaposing a different meter against its predecessor, and subliminal dissonance, when all musical features conflict with the notated or contextual layer.

[54] Justin London, *Hearing in Time: Psychological Aspects of Musical Meter*, 1st ed. (New York: Oxford University Press, 2004), 4.

[55] Ibid., Chapter 5, 99.

Writing about a listener experiencing metrical displacements, van den Toorn traces how musical fragments are repeated in varying metrical placements in Igor Stravinsky's music for the ballet *Rite of Spring*. Each person attempting to understand the meter in music with metrical displacements may have a different journey, and this may even change with each fresh listening. Following Andrew Imbrie's terminology, Lerdahl, Jackendoff, and van den Toorn designate "conservative" and "radical" as two different possible hearing strategies—when faced with metric conflicts, a listener can attempt to hold on to the erstwhile meter, or promptly shift to a new metric understanding, disrupting the established meter.[56] London also speaks of a listener's perspective, discussing cognitive aspects of disrupted entrainment possibilities. Regarding music by Stravinsky, London discusses the way the music teases a listener, providing rhythmic aspects that seem to offer entrainment possibilities yet actual entrainment is inhibited by constant disruptions. This idea of frustrated entrainment is useful for choreomusical analysis of ballet music, as rhythmic movement can help to encourage a particular metric understanding. Bernstein's music in particular offers entrainment possibilities that are then thwarted.

An alternative to the metrical hierarchy following Lerdahl and Jackendoff is the processual methdology introduced by Christopher Hasty and developed by Gretchen Horlacher.[57] Hasty stresses the process of "becoming" instead of static rhythmic analysis after the fact. Horlacher borrows these ideas, arguing that a processive perspective is useful

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[56] Andrew Imbrie, "'Extra' Measures and Metrical Ambiguity in Beethoven," in *Beethoven Studies*, ed. Tyson Alan (New York: Norton, 1973), 45–66; Toorn, "Stravinsky Re-Barred"; and Pieter C. van den Toorn and John McGinness, *Stravinsky and the Russian Period: Sound and Legacy of a Musical Idiom*, 1st ed. (Cambridge; New York: Cambridge University Press, 2012).

[57] Hasty, *Meter As Rhythm*.

in analyzing that is mostly metrically irregular.[58] Since meter is a "flexible activity" she focuses on the experience, describing how similar rhythmic events may be experienced differently at separate moments. Horlacher's and Hasty's type of analyses offer intriguing possibilities for music without metrically regular tendencies. Bernstein's music seems to be metrically regular, yet its frequent metric changes invite insights from emergent perspectives. My framework expands on these ideas, expanding the focus from one solely listening, to someone both hearing the music and watching the danced performance, to see what insights can be gained.

Part II: Why *Fancy Free*?

Leonard Bernstein's Metric and Rhythmic Understanding

The grouping dissonances and rhythm and metric concerns that London, van den Toorn, Krebs, and others discuss have historical precedence within Leonard Bernstein's own writings prior to composing *Fancy Free*. His analyses of contemporary American composers including Copland and Gershwin show his early understanding of rhythmic and metric issues. His 1939 thesis "The Absorption of Race Elements into American Music" on musical nationalism discusses basic jazz rhythmic elements, how they are "distorted" and developed, often to thwart expectations, and how they eventually enter a composer's personal (or

[58] Horlacher, Gretchen, "Bartok's 'Change of Time;" Coming Unfixed," *Music Theory Online* 7, no. 1 (January 2001): sec. 2.10; Gretchen Horlacher, "Metric Irregularity in 'Les Noces': The Problem of Periodicity," *Journal of Music Theory* 39, no. 2 (October 1, 1995): 285–309; Gretchen Horlacher, "The Rhythms of Reiteration: Formal Development in Stravinsky's Ostinati," *Music Theory Spectrum* 14, no. 2 (1992): 171–87; see also Gretchen Horlacher, *Building Blocks: Repetition and Continuity in the Music of Stravinsky* (New York: Oxford University Press, 2011). She describes how we base our expectations on immediately prior experiences and discusses how coming to metrical understanding is an "emergent" process.

"American") style.[59] While some of Bernstein's ideas and language are dated and not socially acceptable today, his discussion of rhythmic elements was innovative and informative. Geoffrey Block discusses further continuities between Bernstein's thesis and his subsequent public lectures, teasing out the personal historical significance of Bernstein's views on American musical identity.[60] The following section will describe some of Bernstein's writings and highlight elements that come into play in his own later works, including *Fancy Free*.

As he was interested in individual styles that included elements originating from jazz, Bernstein analyzed the American style of composers including Roger Sessions, George Gershwin, Aaron Copland, and Roy Harris. He observed how Copland developed jazz rhythms into "an independent idiom" and "elaborated the rhythms themselves so that new ones are achieved."[61] This individualization was important for Bernstein as he often discussed evading banality, or "avoiding jazz-band regularity" as a stylistic challenge. What he found aesthetically desirable were "deviations from the rhythms, having little to do with jazz itself, yet directly derivative from it."[62] He did not mean derivative in a negative way, in his nationalistic dreams he described this as: "New music—a new sound—a new feeling—an *American* feeling; but the old jazz is still the father of it all, and unfortunately, a too-little-

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[59] Leonard Bernstein, "The Absorption of Race Elements into American Music," in *Findings*, 1st ed. (New York: Simon & Schuster, 1982), 36–99, particularly p. 64 on.

[60] Geoffrey Block, "Bernstein's Senior Thesis At Harvard: The Roots of a Lifelong Search to Discover an American Identity," *College Music Symposium* 48 (January 1, 2008): 52–68.

[61] Bernstein, "The Absorption... into American Music," 74.

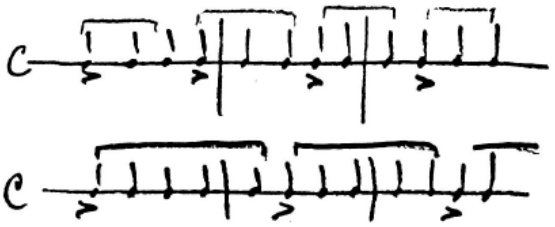
[62] Ibid., 80, 81.

honored progenitor."[63] His analyses show his awareness of these issues in other contemporary composers, and I will later demonstrate how they came to fruition in his own work.

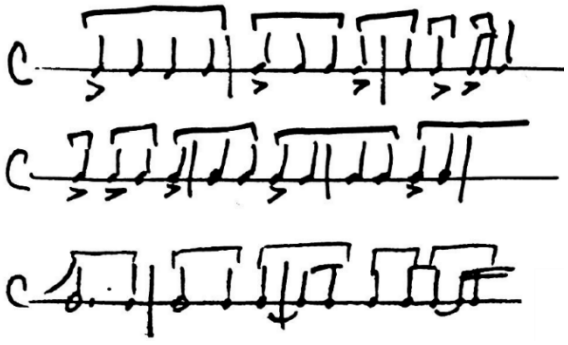
For rhythmic elements coming out of jazz styles, Bernstein looked at what he calls "beat-group distortions:" considering beat-grouping, diminution, and augmentation. As reproduced in Example 1-1, Bernstein showed a) beat-groupings of three and five-beats within four-beat measures and b) beat group diminution, beat group augmentation, and diminution of a rhythmic figure.

Example 1-1: Bernstein, beat-grouping "distortions"[64]

a.



b.



Bernstein's examples of diminution and augmentation are developments that foreground rhythmic elements, and his rhythmic "distortions" were an early discussion of what Krebs later calls grouping dissonances. Bernstein used examples from Copland to discuss a grouping-based metrical dissonance, stating Copland's "essential practice is to contradict the 4/4 beat in the case of those themes that are primarily based on it. By this means he not only obtains variety and relief from a very stylized kind of rhythmic system,

[63] Ibid., 87.

[64] Ibid., 64–65.

but also achieves entirely new rhythms."[65] Bernstein insisted that developments in Copland's innovative rhythms were constructed to disguise, or alter, a simple 4/4 beat. In examples from Sessions, Bernstein identified "diminution devices" where grouping and rhythmic phrases were shortened. One important implication of Bernstein's analysis of beat-group distortions is how often the notated bar-lines will not match the heard beat-groupings, which I point out in Bernstein's own music.

Bernstein discussed how rhythmic elaboration and development create groupings that may contradict the notated meter. Bernstein pointed out how Sessions used three-beat groups in four-beat measures in *Piano Sonata* (1931) as well as *Three Chorale Preludes for Organ*.[66] Of Roy Harris's American work, *A Song for Occupations,* he noted: "A fourness (or twoness) of meter is common to the whole work, even when the time signature is actually a triple one."[67] Bernstein re-barred things in his analyses, showing how he did not always take notated meter at its face value. Instead of the notated meter of a section from Copland's *Variations*, shown in Example 1-2(a), he placed it in 4/4 meter, which yielded Example 1-2(b). Bernstein added "arbitrary bar lines" to his analysis of Charles Ives's layers of beat groupings "where the breathing spaces occur," to clarify these beat groupings.[68] Sometimes bar-line contradictions are due to rethinking melodic fragments, such as Copland's rephrasing a repeating melodic fragment over bar-lines to avoid regularity.[69] This type of

[65] Ibid., 78.

[66] Ibid., 71,72.

[67] Ibid., 89.

[68] Ibid., 96.

[69] Ibid., 80–81.

rhythmic play within a 4/4 framework occured often in *Fancy Free*, Bernstein's own work five years later.

Example 1-2: Bernstein, Copland variations re-barred [70]

(a)

(b)

Bernstein had an intuitive understanding of what later theorists would discuss as issues of entrainment when listening to music. He showed his sensibility to a listener's entrainment in his discussion of Copland's *Concerto* noting, "Up to this point all is regular. But whereas in the first few measures the *measure feeling* of 4/4 had been practically destroyed, it suddenly pops up again in measure 4, with the preceding one and a half beats acting as *Auftakt*. Thus, measures 4 and 5 *feel* like 4/4 time." [71] With this, Bernstein discussed entrainment issues from a listener's perspective: how rhythmic precedents, once created, influence subsequent expectations, and he described how an aurally understood meter can contradict a notated meter.

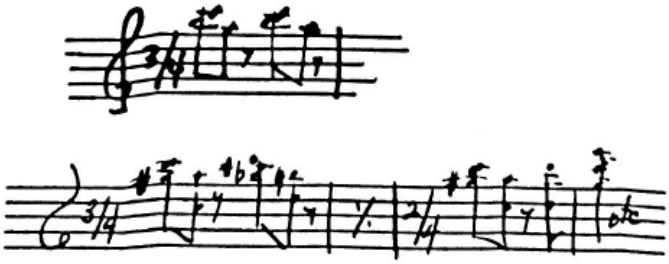
Bernstein was interested in the variety of ways a composer could use rhythmic developments to further manipulate a listener's expectations. This metric play could include re-imagining notated meters into other metric groupings that further stretched familiar

[70] Ibid., 85.

[71] Ibid., 76.

rhythmic patterns. Example 1-3 reproduces "Copland's rhythmic development, extension, or distortion of the basic jazz rhythms," Bernstein's illustration of a "recapitulated" 3/4 opening motive that "assumed new proportions." He explained, "These three measures, amounting in all to eight beats, can be easily construed as two simple 4/4 measures, or one 4/2 measure, divided again into the rumba pattern: 3-3-2." Full of motivic repetition, his own music would likewise play with a listener's expectations. Among other mechanisms, I discuss how his repeating themes in *Fancy Free* take different positions in terms of upbeat/downbeat placement.

Example 1-3: Bernstein, Copland's "rhythmic development"[72]



Within this highly syncopated American music Bernstein stressed the importance of an underlying beat. In a Copland example, he noted how octave doubling and unexpected upward skips "established the *regular* beat, so that the accented syncopation is felt."[73] I see his argument as aligning with Gretchen Horlacher, who argues that a regular beat is necessary to feel metric displacements.[74] In American music, Bernstein contended that the

[72] Ibid., 78.

[73] Ibid., 86.

[74] Horlacher, "Metric Irregularity in 'Les Noces,'" 293. Horlacher eschews van den Toorn's conception of background periodicity in his discussion of metrical displacement in Stravinsky, since a regular beat is necessary to discern changing displacement of motivic fragments, and she feels the beat is not regular enough to provide that background.

constant beat was often grouped in two and three note patterns: "The constant combinations of twos and threes are the basis of much American music, and yet conform to each composer's personal style in an unconfusable way."[75] Twos and threes could be combined to create 5 and 7 groupings, such as the examples from Copland. Bernstein emphasized patterns of two and three when discussing a rhumba rhythm that he favored in his thesis and his compositions, stating: "The main idea of this pattern is the *close and rather rapid juxtaposition of groups of two and three notes.*"[76] The rhumba feeling was "based on the syncopative surprises of accents," playful elements of surprise that depend on a constant beat.

Bernstein believed that contemporary composers were developing these rhythmic syncopations and grouping issues in ways that showed a truly American style. In a letter to Copland praising his new *El salón México* Bernstein declared, "It's a secure feeling to know we have a master in America… a composer is just as *serious* when he writes a work."[77] Bernstein was to later praise Ives as the father of American music, calling him "our Washington, Jefferson, and Lincoln all rolled into one."[78] Issues Bernstein observed when he analyzed other composers would appear in his own later compositions. The following Chapters Two, Three, and Five discuss his use of beat-grouping, rhythmic displacement,

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[75] Bernstein, "The Absorption... into American Music," 90.

[76] Ibid., 84.

[77] Bernstein to Copland, October 20, 1938, quoted by Vivian Perlis, *Copland: 1900 Through 1942*, 2nd ed. (New York: St. Martin's Press, 1999); and mentioned in Allen Shawn, *Leonard Bernstein: An American Musician* (New Haven: Yale University Press, 2014), 40.

[78] Quoted in Shawn, *Leonard Bernstein*, 107, fn 10, p. 296.

metric ambiguity and development, and manipulation of listener expectations in *Fancy Free*, his successful entry as an American composer in the 1940s.

Bernstein, Robbins, and New York in the 1940s

The 1940s was an exciting time, especially for the two young American artists whose lives were about to change due to the upcoming success of *Fancy Free*. Although they did not meet until 1943, Bernstein and Robbins's lives had many parallels. They had a shared family heritage of working-class, Russian-Jewish immigrant families, and they were both working in creative fields that had recently been dominated by Europeans. They both lived in New York and had mutual friends. In the first part of the 1940s, they were each cobbling together a living straddling a variety of jobs related to their artistic professions. Robbins worked in ballet, modern dance, entertained and was a counselor at summer camps, and also had jobs as a dancer in various Broadway musicals. Besides writing as-yet-unknown compositions, Bernstein was also straddling both sides of the musical world, working as the assistant conductor for Artur Rodzinski and arranging popular piano pieces and jazz solos for publisher Harms-Wittmark under the pseudonym "Lenny Amber."[79] The way they both straddled "high" and "low" art forms would encourage their first collaboration.[80]

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[79] Humphrey Burton, *Leonard Bernstein* (London: Faber and Faber, 1994), 109–101; and Shawn, *Leonard Bernstein*, 55–57. Of his transcription work, Shawn notes, "Drudgery though it often was, the work drilled into him the structures, idioms, and notational norms of the American popular song tradition, preparing his imagination and technical skills for the many works he was to write that included popular songs or in which he evoked improvisation and jazz."

[80] Two years after *Fancy Free*, *Fascimile* was the other score Bernstein composed for a Robbins collaboration, but was far less successful than its predecessor. Robbins later choreographed a ballet to *Age of Anxiety*, but that was written to be a concern piece and only later made into a ballet.

The successful and innovative collaboration would change not only the lives of those two, but also affect broader opinions on subsequent American artists. Many scholars have written about the often intersecting lives of Bernstein and Robbins, yet the focus on their collaborative artwork has been mostly surface analyses. In the following section, I outline existing scholarship on the two artists then provide a brief history of ballet leading up to the time *Fancy Free* debuted. I argue that contemporary changes in the ballet world, predominantly the strong American idealism found in contemporary artists, helped pave the way for the unique creative milestones Bernstein and Robbins achieved in their breakthrough ballet, including their phrasing, rhythmic, and metrical choices.

Scholarship on Leonard Bernstein has flourished in recent years, with the focus usually on one of three issues: matters of biography, Bernstein's influence as a pedagogue, or his conducting.[81] The musical descriptions found in these works tend toward broad outlines instead of detailed analyses. Robbins has been treated similarly, as scholars focus on biography and only provide vague descriptions of his works. A few recent studies, however, give fuller depictions of movements from Robbins's ballets. The three major biographies of Bernstein—Joan Peyser's 1987 *Bernstein: A Biography*, Humphrey Burton's 1994 *Leonard Bernstein*, and Meryle Secrest's 1994 *Leonard Bernstein: A Life*—all include brief descriptions of Bernstein's major works, including those that resulted from his collaboration with Robbins.[82] The biographers each have their own distinct emphasis, such as

[81] The recent Library of Congress website release of many articles, including from Bernstein's NY Philharmonic years, provides interest to those who want to study Bernstein's conductor's score markings.

[82] Joan Peyser, *Bernstein, a Biography* (New York: Beech Tree Books, 1987); Joan Peyser, *Bernstein: A Biography*, rev. (New York: Billboard Books, 1998); Burton, *Leonard Bernstein*; Meryle Secrest, *Leonard Bernstein: A Life* (New York: A.A. Knopf, 1994).

psychoanalysis, family life, or archival material, leaving less space for musical details. Other recent scholars have focused on topics such as the influence of Bernstein's politics, his Jewish heritage, and his family relationships. Barry Seldes discusses how Bernstein's political views shaped his personal and artistic decisions.[83] Carol Oja looks at concerns of gender, race, and politics in her books, presentations and articles.[84] Leonard Bernstein's younger brother Burton Bernstein tells personal stories about the immediate Bernstein kin in *Family Matters* and shares more reminiscences in the book *American Original*.[85] Nigel Simeone's recent *Letters* makes an informative selection of Bernstein's written communications available to a greater audience.[86] The above works by musicologists provide valuable context, but are understandably lacking in theoretical analysis.

With regards to Bernstein's musical output, some surface-level investigations of his music exist, but music-analytical work has mostly been limited to a few dissertations. The most detailed musical analyses come courtesy of Jack Gottlieb, who traces motives in Bernstein's symphonies and attempts an explanation for how Bernstein manipulated

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[83] Barry Seldes, *Leonard Bernstein: The Political Life of an American Musician*, 1st ed. (Berkeley, CA: University of California Press, 2009).

[84] Carol J. Oja, *Bernstein Meets Broadway: Collaborative Art in a Time of War*, 1st ed. (New York: Oxford University Press, 2014); Sarah Adams, Carol J. Oja, and Kay Kaufman Shelemay, "Leonard Bernstein's Jewish Boston: An Introductory Note," *Journal of the Society for American Music* 3 (2009): 1–2; Carol J. Oja and Kay Kaufman Shelemay, "Leonard Bernstein's Jewish Boston: Cross-Disciplinary Research in the Classroom," *Journal of the Society for American Music* 3, no. Special Issue 01 (2009): 3–33, doi:10.1017/S1752196309090026; Carol J Oja, "West Side Story and The Music Man: Whiteness, Immigration, and Race in the US during the Late 1950s," *Studies in Musical Theatre* 3, no. 1 (August 2009): 13–30; Carol J. Oja, "The Racial Politics of Bernstein's 'On The Town'" (Geiringer Lecture, University of California, Santa Barbara, April 7, 2011); Carol J Oja, "Bernstein the Bostonian," *The Julliard Journal Online*, October 2006.

[85] Burton Bernstein, *Family Matters: Sam, Jennie, and the Kids* (New York: Summit Books, 1982); Burton Bernstein, *Leonard Bernstein: American Original: How a Modern Renaissance Man Transformed Music and the World During His New York Philharmonic Years, 1943-1976*, 1st ed. (New York: Collins, 2008).

[86] Nigel Simeone, *The Leonard Bernstein Letters* (New Haven, CT: Yale University Press, 2013).

melody.[87] Although Gottlieb and others discuss *Fancy Free* and *Facsimile* briefly, they have nothing to say about how Robbins's choreography contributed to the work. Other scholars focus on jazz elements in Bernstein's music and his theatre pieces, but do not look at his ballet scores in detail. As discussed above, early in his career Bernstein himself wrote about jazz rhythms and their use in American music, and Katherine A. Baber also looks at jazz elements in Bernstein's work using style analysis.[88] Geoffrey Block, Bernstein's one-time assistant at the New York Philharmonic, examines Bernstein's senior thesis to support his argument regarding the American identity Bernstein strove to create.[89] Linda Snyder is interested in how the musical motives function dramatically in Bernstein's theatre pieces, while Helen Smith's recent book includes some motivic analysis of his musical theatre pieces.[90] Smith does not opine in depth about the ballets; she is only concerned with how motives from *Fancy Free* fed into the *On The Town*—a later musical that reused elements of the ballet's scenario, restructured and developed with additional characters. There remains a gap in deeper analytical work of Bernstein's music, predominantly his ballet scores that were composed for Jerome Robbins to choreograph.

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[87] Jack Gottlieb, "The Music of Leonard Bernstein a Study of Melodic Manipulations" 1964; he also penned Jack Gottlieb, *Working with Bernstein* (Amadeus Press, 2010) in which he discusses his personal connection with the legend.

[88] Katherine A. Baber, "Leonard Bernstein's Jazz: Musical Topic and Cultural Resonance" (PhD diss., Indiana University, 2011).Baber uses the method of style analysis developed by Robert Hatten.

[89] Block, "Bernstein's Senior Thesis At Harvard."

[90] Linda Snyder, "Leonard Bernstein's Works for Musical Theater : How the Music Functions Dramatically" (DMA diss., University of Illinois, 1982), http://hdl.handle.net/2142/77336; and Helen Smith, *There's a Place for Us : The Musical Theatre Works of Leonard Bernstein* (Farnham, Surrey, England; Burlington, VT: Ashgate, 2011).

There are a handful of studies of Jerome Robbins's life and works. Deborah Jowitt's biography stands out as particularly strong in many areas.[91] As a longtime dance critic, she provides poignant descriptions of Robbins's works that complement the historical background and social commentary she lays out. Amanda Vail's *Somewhere: The Life of Jerome Robbins* focuses more on Robbins's diary and letters for insights into his personal life in her later biography.[92] Greg Lawrence penned an earlier biography of Robbins, but without access to the archives that Jowitt and Vail benefited from, he relied more on interviews with Robbins's contemporaries.[93] Vail also created the 2008 Robbins documentary *Something to Dance About*, directed by Judy Kinberg, which discusses Robbins's relationship with his mentor, choreographer George Balanchine.[94] Balanchine features heavily in the field of choreomusical scholarship, with much less research on Robbins's choreography.

The 1930s and 1940s were a tumultuous time in the political arena and these changes affected the contemporaneous dance world, affecting nationalistic ideas of ballet in particular.[95] In the early twentieth-century, ballet started a robust period of growth in America partly due to the political climate that forced creative artists to uproot their families and seek work elsewhere. European ballet choreographers who fled to America included

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[91] Deborah Jowitt, *Jerome Robbins: His Life, His Theater, His Dance* (New York: Simon & Schuster, 2004).

[92] Amanda Vaill, *Somewhere: The Life of Jerome Robbins* (New York: Broadway Books, 2006).

[93] Greg Lawrence, *Dance with Demons: The Life of Jerome Robbins*, 1st ed. (New York: Putnam Adult, 2001).

[94] Judy Kinberg, *American Masters: Jerome Robbins: Something to Dance About* (PBS, 2008), http://www.shoppbs.org/product/index.jsp?productId=3450816.

[95] Homans, *Apollo's Angels* provides an intriguing look at how ballet worked in the various cultures it thrived in.

Kurt Joss, Leonide Massine, and George Balanchine.[96] Besides the choreographers, touring dance companies such as impresario Sol Hurok's Ballet Russe de Monte Carlo also had to recruit dancers from American schools since the war stopped them from looking abroad for the 1939 season.[97] Dance historian Jennifer Homans explained how originally "classical ballet was everything America was against."[98] However, ballet was slowly becoming more homegrown, so much so that in 1949 dance critic George Amberg proclaimed that "the ballet has become American."[99] This was seen in local dance companies such as (American) Ballet Theatre.[100]

Although their intended policies were to be "American in character" and to build "from within its own ranks," the beginnings of early American company Ballet Theatre were Russian in inspiration.[101] Since early directors and impresarios thought that "only Russians could create ballets," Sol Hurok originally advertised Ballet Theatre as "The Greatest in

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[96] Massine, who had studied flamenco and worked with Diaghalev, in America became Pina Bauch's teacher, as well as teaching Anthony Tudor. Balanchine moved to US in 1925, along with one of the original *Fancy Free* dancers. Balanchine eventually rejected Russian imperial ballet itself, with his abstract expression of ballet, where the steps reign supreme.

[97] John Briggs, "Ballet Goes American," *Dance Magazine*, December 1946.

[98] Homans, *Apollo's Angels*, 448.

[99] George Amberg, *Ballet in America, the Emergence of an American Art* (New York: Duell, Sloan and Pearce, 1949). He continues to explain the nationalistic ideals behind this statement: "Our ballet is a true reflection of our time and place, of our social and aesthetic climate…. Our ballet is American in the sense that it has become an expression of the creativeness of our country."

[100] This was later to become "American Ballet Theatre," and still has a vibrant season, www.abt.org. Jerome Robbins was an early member of the Artistic Committee of Ballet Theatre, which in 1947 also included Lucia Chase, Agnes de Mille, Oliver Smith (set designer for *Fancy Free*), and Aaron Copland. Sol Hurok soon left Ballet Theatre for the rival Original Ballet Russes, so that 1946 became the "battle of the ballets." Ballet Theatre won in part thanks to Robbins. "News of the Day," *Tempo*, no. 2 (December 1, 1946): 29–31, doi:10.2307/943978. Antony Tudor's *Undertow* was the company's only new important ballet from the prior spring of 1945.

[101] "Guide to the American Ballet Theatre Records, 1936-(Ca. 1967)" (Jerome Robbins Dance Division, New York Public Library for the Performing Arts, 1989), http://danceheritage.org/xtf/view?docId=ead/danabtID.xml;query=;brand=default.

Russian Ballet." As Charles Payne and Alicia Alonso noted, "Thus began the period that might aptly be described as the Russian Occupation."[102] Ballet Theatre's opening season in 1940 featured some new work but featured many Russian classics, which caused bitterness in resident American choreographers. Homans described the setting as follows: "By then, however, Tudor, Robbins, and de Mille were all producing groundbreaking and original work of their own, and they deeply resented the Russians."[103] Another successful American choreographer known more for modern dance than ballet was Agnes de Mille. A charter member of Ballet Theatre, she choreographed *Rodeo* for Ballet Russe de Monte Carlo in 1942. *Rodeo*, with a score by Aaron Copland, featured American themes, as did her genre-changing choreography for the musical *Oklahoma!* in 1943.

The world of American ballet was at a critical juncture in the early 1940s—this upheaval paved a way for the innovative work Bernstein and Robbins presented. The genres of ballet, musical theatre, and modern dance were full of artists striving for personal identity in times of political upheaval. Ideals of individual expression and American nationalism came together in Jerome Robbins. One way this was brought to the fore was in the distinctive mixtures of styles he used in his dancing. His first exposure to dance was watching his older sister's modern dance lessons.[104] He started official training in modern dance at age eighteen with Sonia Gluck-Sandor; his first season performing with the Gluck Sandor-Felicia Sorel "Dance Center" was 1937. After some early exposure, including piano lessons starting at age

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[102] Charles Payne and Alicia Alonso, *American Ballet Theatre* (New York: Knopf, 1978), 66. Ballet Theatre started with Lucia Chase who was trained by Mordkin, then later joined by Pleasant.

[103] Homans, *Apollo's Angels*, 456.

[104] Jowitt, *Jerome Robbins*, 4–5. Although his first love was puppetry: he also loved writing poetry and was also interested in journalism. He also studied violin.

three, he learned other aspects of the entertainment trade working at summer camps Kittatinny and Tamiment, where he staged their shows and taught dance classes.[105] Other dance forms he studied included Spanish dance, and he took acting lessons with the Gluck-Sandor company. Robbins loved Broadway and frequently worked in smaller roles, but expressed that "he couldn't get out of that second chorus line."[106]

Ballet was not Robbins's primary love. While at his first dance company, Sandor told Robbins he should "study ballet. It's going to come back." Robbins related, "I took his advice, even though I didn't like ballet. I didn't understand it then. But I studied it nevertheless."[107] While not always his favorite style of dance, Robbins excelled in ballet, especially in the character roles he often performed. As Jowitt says, besides comedic bit parts, "most of the roles for which he garnered attention either exploited his flair for Spaniards and Gypsies or allowed room for him to let his comedic talents run rampant."[108] This aptitude for Latin-styled roles was to prove helpful in *Fancy Free.*

Although Robbins enjoyed dancing, his main goal was to choreograph—to create things his own unique way. He had had some chances to do so at camp Tamiment and for labor reviews, but he wanted more. As Jowitt says, he "bombarded Lucia Chase with ideas he

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[105] Ibid., 16–21. In 1937 he was counselor and entertainer at camp Kittatinny; then he went on to Camp Tamiment for many years, preparing and performing in many reviews, with a variety of comedienne and musical theater artists.

[106] Quoted in Amberg, *Ballet in America, the Emergence of an American Art*.

[107] Jack Anderson, "Robbins Thinks Big About Dances: Dance Jerome Robbins Is Thinking Big," *New York Times*, May 29, 1983, sec. Arts and Leisure, http://search.proquest.com/docview/122307270?accountid=14522.

[108] Jowitt, *Jerome Robbins*, 65.

hoped she'd allow him to choreograph for Ballet Theatre."[109] The scenarios were very imaginative. As Jowitt described them, "He could envision how an idea might be structured in movement and the shape of its dramatic rhythm."[110] While he had ideas for dramatic and elaborate sketches that fit with the prototype of ballets Ballet Theatre produced during that time, the sketch for *Fancy Free* was different. Dance critic Jack Anderson relates the story: Robbins "was tired of seeing ballets—even good ones—in the Ballet Russe tradition and longed for something specifically American."[111] Backstage one evening, dressed in Russian peasant costumes, he complained to his fellow dancer Nora Kane that "this is the most old-fashioned bilge," asking her, "Why don't we dance what we know? We are all American dancers and this is an American company. Why do we have to keep on dancing Russian wheat sheaves and Russian gypsies?"[112]

Robbins thought dancing was an expression that could be personal and American in character. He later described this national character, saying:

> I feel and believe very strongly… that ballet dancing in America, originally an imported product, has been completely influenced and drastically changed by this nation and the culture in which it has grown up. We in American dress, eat, think, talk and walk differently from any other people. We also dance differently.[113]

When asked how Americans dance differently due to their cultural heritage, he detailed: "their style is in a way cleaner. They dance with more energy, power and verve.

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[109] Ibid., 69.

[110] Ibid.

[111] Anderson, "Robbins Thinks Big About Dances."

[112] Emily Coleman, "From Tutus To T-Shirts: Rebelling against an Old Tradition, Jerome Robbins Has Brought Modern Man into Ballet.," *New York Times*, October 8, 1961.

[113] Ibid.

They have a marvelous kind of discipline, and they have a musical training you seldom see anywhere else."[114] The scenario and small cast for *Fancy Free* would give him a chance to showcase this energy and verve, and to use his musical training to full force as he tinkered with the norms of traditional ballet, creating something new and different, uniquely his and uniquely American.

The ballet was received as such, advantageous both for its creators and for the development of American ballet. Payne noted how "Fancy Free demonstrated once and for all the viability of choreography by Americans, and it catapulted its creators to fame."[115] Amberg's ballet history celebrates it thus: "The first substantial ballet entirely created in the contemporary American idiom, a striking and beautifully convincing example of genuine American style. Robbins's artistic statements are spontaneous, eloquent, frank and informal."[116] Even Robbins's way of reaching the audience seemed American to Amberg, who argued, "His contact with the audience is as sure and immediate as if he were a seasoned trouper, and he communicates with the spectators as freely and naturally as with a circle of friends." Lincoln Kirstein had observed that American dancers "wish to establish a direct connection, approaching personal intimacy or its theatrical equivalent with their audience," and Amberg argued, "Kirstein could have used the very same words to describe the effect of Robbins's choreography and dancing."[117] In summary, Amberg contended that Robbins connected with the audience intimately and directly, with an American style all his own.

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[114] Ibid.

[115] Payne and Alonso, *American Ballet Theatre*, 99.

[116] Amberg, *Ballet in America, the Emergence of an American Art*, 12.

[117] Ibid., 128.

Copland noted similar qualities in Bernstein's music, saying in 1948 that it "has a spontaneity and warmth that speak directly to an audience." He called it "music of vibrant rhythmic invention, of irresistible élan, often carrying with it a terrific dramatic punch."[118] Robbins's distinctive way to connect with his audience would combine with Bernstein's burgeoning American musical style that used syncopation and rhythmic augmentation to create a new style of masterpiece.

Bernstein was also coming into his own and beginning to connect with audiences at that moment in a variety of ways that would complement his jazz-inspired style of composition. The timing of his "meteoric rise to fame"[119] as a conductor coincided with his commission for the ballet, as well as the premiere of his song cycle, *I Hate Music*. While inspired by American composers including Copland, Gershwin, and Sessions, his background in jazz would initiate collaboration. Robbins had approached composers Morton Gould and Vincent Persichetti. Persichetti declined the *Fancy Free* commission, stating, "I thought it needed jazz. I like jazz, but I don't get involved with it as a composer. So I suggested Lenny."[120] Bernstein's diverse musical background and training put him in a position to receive and fill this commission, and the American style that Bernstein had appreciated in other American composers would help *Fancy Free* achieve success.

Robbins and Bernstein finally met through their mutual friend and colleague Oliver Smith, the other collaborator on the ballet who designed the set. Smith believed in Robbins

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[118] Copland, "The New School of American Composers," New York Times 1948, quoted in Shawn, *Leonard Bernstein*, 101.

[119] Oja, *Bernstein Meets Broadway*, abstract.

[120] Peyser, *Bernstein*, 136 quoted in; Lawrence, *Dance with Demons*, 62; The search for a collaborator and the story of how Robbins tracked down Bernstein is also noted in Jowitt, *Jerome Robbins*, 76–78.

firmly, later stating, "I think he has the most highly developed visual sense of any choreographer. He has a sense of rightness."[121] The chance that these three men were given by Lucia Chase and the Ballet Theatre premiere allowed them to combine Robbins's characteristic blending of dancing styles with Bernstein's unique musical language together into a landmark ballet. Scholar Allen Shawn summarized their mutual influence as follows:

> Robbins proved to be the catalyst Bernstein needed to move from the realm he had occupied in his early chamber works and his first symphony into the world of theater for which he had such an aptitude. One of the parallels between the two young artists was their shared immersion in both the popular and classical realms, and their ability to bring equal seriousness to both. And it was their collaboration on *Fancy Free* that was, in the worlds of Bernstein's daughter, Jamie, the "bridge" that allowed him "to go from Symphony to Broadway stage."[122]

Music, Dance, and *Fancy Free*

In *Fancy Free* Bernstein and Robbins used particular musical language and choreographic styles that fit with the artistic changes in the 1940s just discussed. Alongside the historical significance of *Fancy Free* as the first collaboration between Bernstein and Robbins, another reason for choosing this ballet involved its suitability for analytical study. *Fancy Free* provides an effective case study for choreomusical analysis, as the music itself is rhythmically complex, so looking at the choreography along with the music helps us to understand both elements and how they interact. The choreography involves few enough characters that an audience member or analyst can focus on the movements of each dancer.[123]

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[121] Coleman, "From Tutus To T-Shirts," 30.

[122] Shawn, *Leonard Bernstein*, 74–75.

[123] This situation is quite different from many traditional ballets, which normally featured a large *corps de ballet* alternating with, or standing behind, one to three soloists. Larger ballets, particularly those from the Russian tradition, were what Robbins and Ballet Theatre had been mostly performing until that point.

This next section reviews the narrative scenario, discusses how it was based on characteristics of their fellow dancers, and then examines the musical and choreographic language that made it so uniquely American.

Robbins's plot outline follows a story of three sailors arriving in the city for a night on the town during one of their shore leaves, and is shown in Table 1-1. During "Enter Three Sailors," they saunter on stage one by one, calling to the others, their energy and excitement at having this night of freedom quite evident. They have a drink during "Scene at the Bar" that ends with them wandering outside for a gum-wrapper-tossing contest. Things change when the first female ("a Brunette") appears at the beginning of movement three, "Enter Two Girls." As the early scenario specifies, there is a "sudden, loud, change of tempo and mood. Hot, boogie-woogie influence, which quiets down to being insistent with sudden hot loud licks."[124] Following a "game" of purse-toss, two sailors boisterously rush offstage after the Brunette leaving one sailor alone onstage. In the original cast this was the character danced by Robbins, but since then is often played by the quieter, shy "second" sailor who pays the bill.

[124] Robbins's original scenario of the ballet is found in "Jerome Robbins Personal Papers, (S)*MGZMD 182" (Jerome Robbins Dance Division, n.d.), box 40, The New York Public Library for the Performing Arts, accessed August 14, 2013 (JRPP); and was published in Amberg, *Ballet in America, the Emergence of an American Art*.

Table 1-1: Fancy Free*, movement and scene layout*

Movement	*Title*	*Dancers*
One	Enter Three Sailors	All Sailors
Two	Scene at the Bar	All Sailors
Three	Enter Two Girls	All Sailors, Female 1 (Brunette), Female 2 (Redhead)
Four	Pas de deux	Sailor 2, Female 2
Five	Competition	All Sailors, Female 1, Female 2
Six	Three Dance Variations	Individual Sailors
Seven	Finale	All Sailors, Female 1 and 2, then Female 3

The sailor doesn't have that much time to be sad and lonely before another female appears, announcing her entrance with a leggy kick. The second female, "Redhead," was modelled on Robbins's good friend, Janet Reed.[125] As written into the scenario, the sailor invites her into the bar and regales her with tales of his exploits shooting down fighter pilots, until his lazy stretch begins an invitation to dance. The "Pas de Deux" is a tender, slow moment between the two that ends with them languidly strolling back to the bar. Their intimate conversation is broken up when the other group comes back in, especially when the females realize they know each other and chatter away excitedly. The sailors attempt to pair up with the ladies, but given the poor 3:2 odds the situation escalates into mild discord.

A fast-paced dance "Competition" follows, leading to solo "Variations," one for each sailor to show off his individual skills and personality. During the "Finale," the competition degenerates into a brawl that eventually angers the ladies, who leave in disgust. The men

[125] Jowitt, *Jerome Robbins*, 77 Jowitt notes that since redheads were not common in the company then, he must have imagined Reed from his first scenario. Interestingly, in JRPP, box 40, the scenario is typewritten first, with handwritten edits in ink, which include details of the female's hair color.

return to the bar, with the same "sucker" sailor paying the bill, and then some languid gum chewing. The ballet has a hopeful ending—the entrance of another female ("The Blonde," first played by Shirly Eckle) gives the sailor's renewed hope, and they hop off enthusiastically after her.

In her discussion of the musical *On The Town* that includes its predecessor, *Fancy Free,* Carol Oja focuses on gender relations, but those between the men, not the men and the women. Wanting to make connections between the ballet and the personal lives of its creators, she argues that the sailors in *Fancy Free* "hovered in a hazy space between gay and heterosexual encounters."[126] Oja's gay narrative reading loses some of the excitement of the drive to heterosexual partnering, as well as the comedy of the awkward 3:2 ratio that drives the ballet's story. The sailors are close, but certain types of intimacy are not necessarily signified. In his typed scenario, Robbins noted the "natural affection and security between them" and of how things change when the first female appears: "The sailors are galvanized into action. They spruce themselves up and their whole lethargy disappears."[127] This liveliness is seen in the score. Aside from the energetic opening movement, the all-male parts do not seem to be the apex of the ballet, particularly the dawdling and slow second

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[126] Oja, *Bernstein Meets Broadway*, 12. As Shawn notes, both Bernstein and Robbins were "wrestling with a divided sexuality… had affairs with both women and men… about which [they were] deeply ashamed." Shawn, *Leonard Bernstein*, 68. One of the ballet's inspirations was a notorious Paul Cadmus painting, *The Fleet's In!*, which Oja finds the "the key to the ballets multiple narratives," 21. Jowitt finds *The Fleet's In* as somewhat inspirational, while not an exact inspiration for the story line: "Cadmus's images were a bit too raunchy for his purposes and if captured in a ballet during wartime would undoubtedly have angered audiences. Still, in Cadmus's satirical realism, there is a refreshing lustiness and a naturalness of gesture and groupings that Robbins would have found intriguing." Jowitt instead argues that Robbins modified sexual elements in the painting, focusing instead on humorous elements. Jowitt, *Jerome Robbins*, 74.

[127] "JRPP," S, 1943.

movement. The men by themselves are rather listless in anticipation; it is not until the females enter in the third movement that the music comes alive with rhythm.

Part of the reason this ballet struck a chord with the American public was that it was something they could relate to, a familiar wartime scene. The close working relationships between the original cast members aided Robbins in choreographing something that resonated with fellow Americans, many of whom were also probably searching for connections in a turbulent time of war. The onstage characters were even more poignant since they were all based on Robbins's close friends. Jowitt notes, "The cast members were all his friends, and he built not only on their particular dancerly strengths but on how he saw them as people."[128] The scenario by Robbins specifies this familiarity between the sailors, stating, "One should feel immediately that the three are good friends, used to bumming around together, used to each other's guff… that they are in the habit of spending their time as a trio, and that, under all their rough and tumble exterior, there is a real affection for each other, a kind of "my buddy" feeling."[129] When asked about his casting choices, Robbins explained, "I wanted to work with the ones I picked. The ballet wasn't meant for 'stars.'"[130]

The original cast realized that he was working with their individual personalities. Harold Lang told writer Tobi Tobias in 1980:

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[128] Jowitt, *Jerome Robbins*, chaps. 5–6.

[129] "JRPP," box 40; also quoted in Amberg, *Ballet in America, the Emergence of an American Art*.

[130] Tobi Tobias, "Bringing Back Robins's 'Fancy,'" in *Reading Dance: A Gathering of Memoirs, Reportage, Criticism, Profiles, Interviews, and Some Uncategorizable Extras*, ed. Robert Gottlieb, 1st ed. (New York: Pantheon, 2008), 1146.

> I think he took out of us what would be—not exploitable, but usable. Jerry himself had a good Latin feeling to him…and I guess he saw me as a show-off… He put in all the things I liked to do: pirouettes, air turns—a lot of high movements, extensions, and jumps. Jumping on the bar, things like that: it seems like I'm always on the furniture.[131]

Muriel Bentley reminisced, "Jerry really caught Johnny in that role—the sailor who always paid the check. Somehow Johnny always picked up the check. Johnny was the sweet one. Johnny was the good one."[132] The roles of the females were based on the dancers as well. Bentley declared, "That role is me—the first girl…she was sharp, she was knowing…she was bright…Jerry used to describe that girl as patent leather," and Reed noted how "Muriel's movement was more big city—sharp and staccato; she was a real rhythmic virtuoso. I guess my girl was a little softer, sweeter…I never really thought of that girl as anyone but myself."[133] The characters realistically represented tangible people, and their danced personalities were magnified by the addition of music.

The ballet provides a unique perspective on how music can be adapted to the particular requirements of choreography, since before the score was composed for *Fancy Free*, Robbins provided Bernstein an early sketch of his proposed plot for the ballet, shown in Figure 1-3.[134] Robbins already had an idea of the qualities he wanted in each section. When asked if "when you wrote that scenario had you actually visualized the movement?" he

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[131] Ibid., 1147.

[132] Ibid., 1146.

[133] Ibid., 1148.

[134] This preexisting scenario is a different situation from Bernstein's *Age of Anxiety*, which was later made into a ballet by Robbins but was initially written as purely instrumental music. As Marta Robertson points out, the compositional order is important; she notes how Balanchine and Stravinsky's collaborations reversed the order of Peter Ilyich Tchaikovsky and Marius Petipa. Marta Robertson, "Review of Stravinsky and Balanchine: A Journey of Invention by Charles M. Joseph," *Notes* 60, no. 1 (September 1, 2003): 180–82.

replied, “The steps, no. The qualities, yes.”[135] In rehearsals, which were held in “any free time they could get,”[136] even when walking down the street, Robbins would often work on movement before he knew what the music sounded like.[137] While Robbins could read music, he also listened to a two-piano recording Bernstein and Copland created to help him hear the music.[138] The planned scenario and combined creative efforts created a distinct synergy between music and movement in *Fancy Free*.

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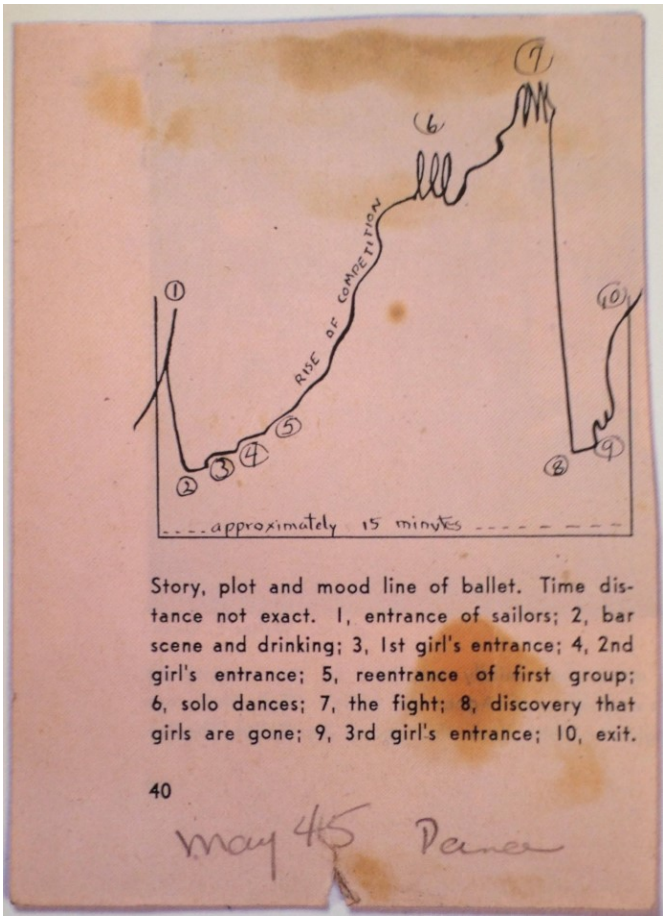
[135] Tobias, “Bringing Back Robins’s ‘Fancy,’” 1145.

[136] Ibid., 1150.

[137] Dailyaide, date, 1944, JRP, quoted in Jowitt, *Jerome Robbins*, 81–83.

[138] Ibid., 82–83.

Figure 1-3: Sketched plot of Fancy Free from Robbins to Bernstein[139]



Robbins and Bernstein were in different cities during the creative process, and, as a result, their extensive correspondence provides a good record of the collaboration. Sophie Redfern's recent dissertation on the creative pair's early ballets *Fancy Free* and *Facsimile* scrutinizes archival records from the period and provides a useful historical context for my analysis.[140] Redfern's work further reveals the complexity of their collaboration. While Bernstein had artistic freedom as a composer, he still often checked in with Robbins. Redfern

[139] Reproduced from Christine Conrad, *Jerome Robbins: That Broadway Man, That Ballet Man* (London: Booth-Clibborn Editions, 2000), 77.

[140] Sophie M. Redfern, "The Bernstein-Robbins Ballets of the 1940s: Sources, Genesis and Reception" (PhD diss., University of Sheffield, 2014), http://etheses.whiterose.ac.uk/5682/. She has graciously shared her dissertation with me.

also points out how some of the musical material existed prior to the fall of 1943, which Bernstein then incorporated in the ballet's score. There were artistic differences between the collaborators that required compromise. Correspondence regarding their differences includes Bernstein's reply to Robbins: "About the two extra bars on page 6: if you need them, OK; but it makes awful music."[141] The dialogues show how the final product that I analyze underwent a revision process, and both collaborators thought thoroughly about the choices that they would make. Redfern's archival work and thoughtful discussion provide a good historical context for my analysis of the ballet, but no scholar has yet completed a detailed choreomusical analysis of their first collaboration.

Fancy Free has a rich history of faithful reproductions, remountings set under the exacting eye of Robbins himself, or by professional *répétiteurs* who have been involved with prior productions and are authorized by the Robbins Trust.[142] Several different productions reproducing the original choreography have been sanctioned by Robbins over the years, many of these with extant footage. I work primarily from the more recent 1986 New York City version, because it is accessible in its entirety and provides a clear picture of the entire ballet.[143] Other extant footage exists, although not always as complete. Archival footage from

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[141] Undated correspondence (after return from Montreal), JRP, quoted in Jowitt, *Jerome Robbins*, 83.

[142] A répétiteur leads a production with a practiced eye to repeating ("répéter"), and staying true to the original choreography as they establish it with new dancers. See "Repetiteurs," *The Sarasota Ballet*, accessed April 24, 2016, https://www.sarasotaballet.org/repetiteurs; Angear, Cheryl, "Dancing on Paper - how to write movement"; and *Richmond Ballet Presents: Repetiteur Philip Neal on Fancy Free*, 2013, https://www.youtube.com/watch?v=D5j9YgaUvv8&feature=youtube_gdata_player. Of course, even different performances by the same dancer are never "exact" due to the magic of live theatre.

[143] Leonard Bernstein and Jerome Robbins, *Fancy Free* (NYC Ballet: http://youtu.be/3Ou-O9Awkzo, 1986). The 1986 NYC version stars Joseph Duell, Jean-Pierre Frohlich, and Kipling Houston as the three sailors, and Passers-By are Lourdes Lopez, Stephanie Saland, and Florence Fitzgerald, with the Bartender as Shaun O'Brien

an early performance of the original cast featuring Robbins dancing the role of the third sailor is unique for its historic purposes, yet the lack of sound hampers audiovisual synergy. I also reference selected examples from the "Pas de Deux" in Carolina Ballet's 2009 production. There, a faster tempo and energy necessitates slight changes, but the step sequences and the feeling behind them remains faithful to other productions.[144]

The primary source for my musical analysis is the published score for the ballet.[145] I also conducted research in two main archives: The Leonard Bernstein Collection in the Library of Congress, Washington, DC, and the Jerome Robbins Personal Papers housed in the Jerome Robbins Dance Division, New York Public Library. These materials, combined with reviews by contemporary dance critics and recollections from dancers, provided insight into various aspects of the production. The score has been recorded a variety of times; while many of these recordings are the slightly modified concert version of the score, the music's substance is still evident.

The musical style Bernstein chose for *Fancy Free*'s score combined elements from the variety of musical styles he had previously encountered. Although generally tonal, Bernstein's musical language does not feature large-scale harmonic movement like one might expect in larger tonal pieces from the nineteenth-century forward, a fact that makes sense when you consider Bernstein's remarks about the "swing" jazz style he was emulating. In his thesis, Bernstein explained that in this "swing" style, "harmonic background has very

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[144] Attila Bongar, *Fancy Free Pas, Carolina Ballet 2009*, 2013, https://www.youtube.com/watch?v=ND97eK85RyY&list=PL5mK53c16ONRmJ3mMnEf3d39k85JvBc_x&index=6.

[145] Leonard Bernstein, *Fancy Free; Ballet* (New York: Amberson Enterprises; G. Schirmer, 1968).

little importance in this art"[146] and that "more and more we find the rhythmic section serving as the whole supporting body, while the interest remains purely rhythmic or melodic." He discussed how certain musical elements of this music worked with social dancing:

> While the 4/4 meter is still the rhythmic basis of swing, the collective improvisation above it offers variety amounting to polyrhythms, so that the 4/4 rhythm is relegated to a comparatively unimportant position… the dancing is dependent, in the final analysis, only on the alternation of a strong and a weak beat in no prescribe metrical grouping. Thus, along with the harmonic banality, we find the rhythmic banality disappearing."[147]

His beliefs of the historic growth in America of rhythmic development and downplay of tonal development are seen in his ballet score.

Instead of large-scale harmonic motion, Bernstein features plentiful V-I motion that resolves to local tonics, with the motion then repeating up a whole (or half) step. This repetition (large scale as well as local) helps solidify the unique tonal colors. In general, he uses raised scale-degree four (^#4) leading to the dominant, lowered scale-degree sevens (^b7), and scale-degree sixes as additional added chord tones. The "blue" scale degree-three often occurs simultaneously in the flat iteration and the normal placement (^b3 versus ^3). Katherine Baber discusses how Bernstein used tropes from jazz to elicit the affect of the blues.[148] Jazz helps form an American identity in his wartime works, but Bernstein also invoked it in various ways for intended meanings. Her argument is strongest with regards to *On the Town*, the Broadway musical later that year by the same creative team as *Fancy Free*,

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[146] Bernstein, "The Absorption... into American Music," 51.

[147] Ibid., 52.

[148] Baber, "Leonard Bernstein's Jazz," chap. 3. She uses methodology heavily influenced by Robert Hatten.

which was loosely based on the plot of the ballet the prior year. In *On the Town*, there is a stronger dichotomy between blues and jazz references than in *Fancy Free*.[149]

Within its plentiful repetition *Fancy Free* also features transformation and growth—rhythmic and melodic motives are repeated and developed from movement to movement. One example of this is the descending triplet cell, a common melodic motive repeated and developed by rhythmic and melodic elaborations. The descending triplet and various other musical fragments are layered on top of a bass ostinato (perhaps similar to the motivic superimposition used by Igor Stravinsky).[150] Bernstein followed the precedent he had earlier noted in Copland, using the "setting of a jazzy tune in one tonality over harmony of another."[151] Melodic motives are repeated over different tonal contexts, creating tonal diversion when the repeating head-pitch functions differently in the new context. Bernstein's characteristic orchestration places the piano in conversation with the "band," or orchestra. Melodic motives are transformed by the interplay between the pianist and the orchestra, creating a dramatic flow that corresponds with the onstage action in the ballet.

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[149] Ibid., 108–74. She focuses on his theatre works, including *On The Town*. She argues that for Bernstein "swing symbolized what was best about American culture" (114), contending that in *On The Town* and *Fancy Free* he "constructs a dichotomy between blues and jazz that functions as both a musical and a dramatic device with far-reaching consequences for his personal style and for the meanings manifested in the jazz trope. Blues "signifies loneliness and isolation, primarily romantic, but also in the existential sense," 111. She argues eloquently, but blues is not singled out as powerfully in the ballet as in the musical. Although *Fancy Free* does feature a slow, bluesy style in the "pas de deux," that bluesy-ness could alternately be explained by the slower, romantic tempo. The flatted scale-degrees 3 and 7 do happen often in the ballet's duet, but they also happen frequently in the other movements as well. The duet does "build through repetition, the same way a blues chorus does," but other movements build through repetition as well. The triplet figure she describes as "evocative of many vocal performances and common in Bernstein's melodic style" (124), is in fact so common that it happens through the entire ballet, with the similarities between movements weakening the proposed dichotomy.

[150] Pieter C. van den Toorn, *The Music of Igor Stravinsky* (New Haven, CT: Yale University Press, 1983).

[151] Bernstein, "The Absorption... into American Music," 60.

In general, the dance style Robbins used in *Fancy Free* was a mixture of steps from classical ballet and movements from American vernacular dance. The different areas Robbins had been working in came together in complimentary ways in his unique choreography, which helped to lead to his creative breakthroughs. As he later explained, "It's not [a matter of] pitting one against the other. Each world fertilized the other. The work I did on *King and* I spilled over into my ballet, *The Case*. Work on *Look Ma, I'm Dancin'!* helped me make *The Concert.*"[152] Robbins also brought in elements of street or social dances, later discussing dances that were typical in that period: "the Lindy of course. Boogie-woogie. Shorty George. Then there's a lot of theatrical dancing, you know, like waltz clogs, time steps, Shuffle Off to Buffalo. And then my variation, which is really based on a danzón—a Mexican dance—but we call it the rumba."[153] The timing of these actions were precisely specified, as Robbins noted how they were "detailed.

These stylized dances worked together with other types of stylized motion, giving Robbins possibilities for acting, characterization, and storytelling through his choreography—even including moments of diegetic social dance within the framework of the ballet's plot. Robbins was concerned with "[n]ot only the movement but the acting that goes on, and the timing of the acting."[154] While full of typical "dancing" steps such as kicks and leaps, there was also a good amount of realistic movements for the dancers. Robbins mentioned how "their movements are [typical] sailor movements; the swagger, the pose, the

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[152] Conrad, *That Broadway Man*, 111.

[153] Tobias, "Bringing Back Robins's 'Fancy,'" 1148.

[154] Ibid., 1155. These detailed instructions have helped the ballet keep its heart through the various productions over the years.

slouch, the strut and walk."[155] Also telling is Agnes de Mille's review of the ballet for Decca records selections jacket:

> The poignancy and rhythmic wit of "Fancy Free" are obvious on the most casual hearing. "Fancy Free" is important choreographically because it exemplifies to near perfection a type of dance pantomime in which Americans have been experimenting for two decades. It is a form which breaks down conclusively the barrier between dramatic gesture and dance because its humor is native and revealing, because its short dances are masterpieces of structure, and because the Robbins idiom (the kernel of his movement patterns) is fresh and winning."[156]

The essence of de Mille's analysis is that Robbins's unique style of natural movements combines elements from pantomime, dramatic gesture, and dance. His wide background provided him knowledge in a variety of forms that he could then use in *Fancy Free* in a natural style, with American themes.

Many dance critics agree about Robbins's unique and natural movement style, and how this fit with a distinct American idiom. Beatrice Gottlieb discusses Robbins as "a ballet choreographer with a real sense of unhackneyed movement" whose ballets "do not depend on pretentious trappings."[157] Amberg discussed how "in the effort to be emotionally and artistically honest in telling the story … the choreographer was compelled to abandon the standard vocabulary of the ballet. He did so with the perfect ease and confidence of one who does not doubt that he is right. And he was proved to be right." Amberg also spoke to the American-ness of *Fancy Free*, as "a self-portrait not literally and specifically of the

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[155] "JRPP"; quoted in Redfern, "The Bernstein-Robbins Ballets of the 1940s," 53.

[156] Agnes de Mille, "Fancy Free in Review by Agnes de Mille," in *Selections from Fancy Free [Cover]* (New York: Decca Records, 1946), 1–4; found in "JRPP," pt. 40.

[157] Beatrice Gottlieb, "A Year of Dance: Inventory vs. Invention," *The Kenyon Review* 13, no. 1 (January 1, 1951): 135.

choreographer as an individual, but more of his participation in a collective image, a group picture as it were, of typical young Americans." [158] Robbins also discussed the nationalistic aspect of his choreography. When asked about how the movement in an "American ballet" would be different (versus stories based on Russian fairy tales), Robbins explained that the story "was about our life and our social life also. So therefore it included our social dancing. As the Russians used their folk dancing, I used ours."[159]

Robbins also regarded how well his style of choreography went with the musical score saying, "One thing about Lenny's music which was so tremendously important was that there always was a kinetic motion, uh, there was a power in the rhythms of his work which had a need for it to be demonstrated by dance"[160] Bernstein was not always thrilled to be associated with ballet. A humorous story about the composer working as a ballet class accompanist, related by de Mille, shows his less enthusiastic side:

> Bar exercises are drudgery. Bernstein grew bored. No ballet teacher has learned to count above eight and never in anything but three or four-quarter time, so helpful for the disciplining of the upper thigh and Achilles tendon. Bernstein played Shostakovich in three-quarters and seven-eighths and the students lost balance. The ballet master ordered him out of the school in a temper of exasperation declaring that "he could not keep rhythm." Bernstein returned down the corridor with his opinion of dancers confirmed and his rhythm unimpaired.

She went on to explain how, after he was hired on for *Fancy Free*, "with fine recklessness Bernstein began by composing the most difficult music possible, complex in rhythm, frantic in speed, and alien in style to anything that a ballet instrumentalist might

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[158] Amberg, *Ballet in America, the Emergence of an American Art*.

[159] Tobias, "Bringing Back Robins's 'Fancy,'" 1143.

[160] Kinberg, *American Masters*, sec. 57:35.

conceivably have played before."[161] The story reveals how Bernstein enjoyed fiddling with the expectations for even rhythms and phrases that expected in a dance class setting. When he was given his chance to compose a ballet score he took the opportunity to explore more with rhythmic and metric expectations, challenging dancers, musicians, and audiences. This project takes an in-depth look at Bernstein's rhythmic intricacies in *Fancy Free*, combined with chorographic analysis which can corroborate, clarify, or complicate musical analyses. The ramifications of various combinations of music and dance can define places of structural significance, create places of tension and release, and develop the story arc.

[161] de Mille, "Fancy Free in Review by Agnes de Mille."

Chapter 2 - Rhythm, Meter, and Dance, Examined in *Fancy Free*

Adding Consideration of Dance to Musical Analysis

Whereas the previous chapter raises theoretical possibilities of entrainment, metrical dissonance, and other concepts, in this chapter I explore the logistical ramifications of such inquiries when integrating music and dance analysis, demonstrating how they might look on paper. I detail notational and terminological choices, weigh their positive and negative ramifications, and explain the methodoligies chosen to suit the needs of this specific project. I then review additional considerations necessitated by dance analysis: dance accents, music and dance correlations, and their possible effects. Lastly, sample analyses from *Fancy Free* demonstrate the depth that a focus on rhythmic groupings, metrical entrainment, and metrical layers provides.

Rhythm and Meter - Analytical Practice

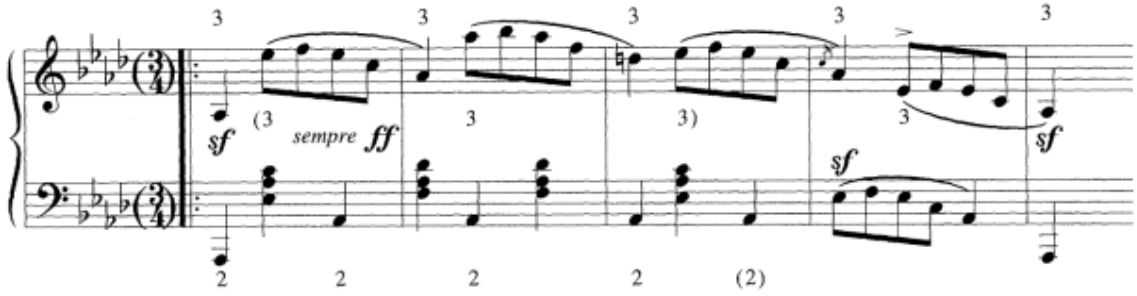
Scholarly explorations of rhythm and meter investigate various levels of rhythm and meter: beat-level, mid-level groups, and larger phrases. This section reviews selected literature to demonstrate how it relates to the present study, starting with smaller level dissonances that lay groundwork for a subsequent focus on larger scale connections.

Metric dissonnace can occur at the beat-level, a layer designated the *tactus* by Lerdahl and Jackendoff, and the pulse layer by Krebs. It can also subdivide the constant beat: Krebs's "submetrical dissonances" are those that happen beneath the beat level, which he terms "micropulses," versus metric dissonances at the interpretive layer, which disrupt metric bar-

lines.[162] Small scale rhythmic disturbances (for example the cross rhythms of simple and compound beat divisions found in *Fancy Free*'s fourth movement) are common in Bernstein's music, and while beat-level dissonances do not provide as many opportunities for interaction with dance as larger-scale dissonances, they are an indication of the complex rhythmic starting point of Bernstein's musical language.

Common rhythmic dissonances at interpretive metric levels include grouping dissonance, or concurrent layers of different sized groups, and displacement dissonance, or offset groups of the same cardinality (number of elements in the set). Metrical dissonances can be notated in various ways: Krebs uses numbers over and under the score. Example 2-1 reproduces his method to illustrate a grouping dissonance of a juxtaposed 3-layer and a 2-layer as G 3/2; the numbers stand for cardinalities of the layers and the primary metrical layer is the first number.[163]

Example 2-1: Krebs, G 3/2 in the "Preamble" from Carnival, mm. 28-32[164]



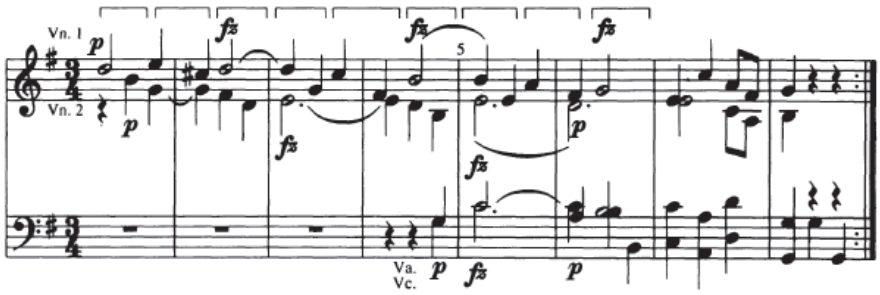
[162] Krebs, *Fantasy Pieces*, 30; Lerdahl and Jackendoff, *A Generative Theory*, 21.

[163] This is opposite the usual notation of a hemiola, which would put the two first.

[164] Krebs, *Fantasy Pieces*, 33.

Numbers alone can be confusing since integers in a score can be mistaken for fingerings, measure numbers, or other meanings. Floyd Grave's illustrations feature brackets alone, which also leave something to be desired (Example 2-2).[165]

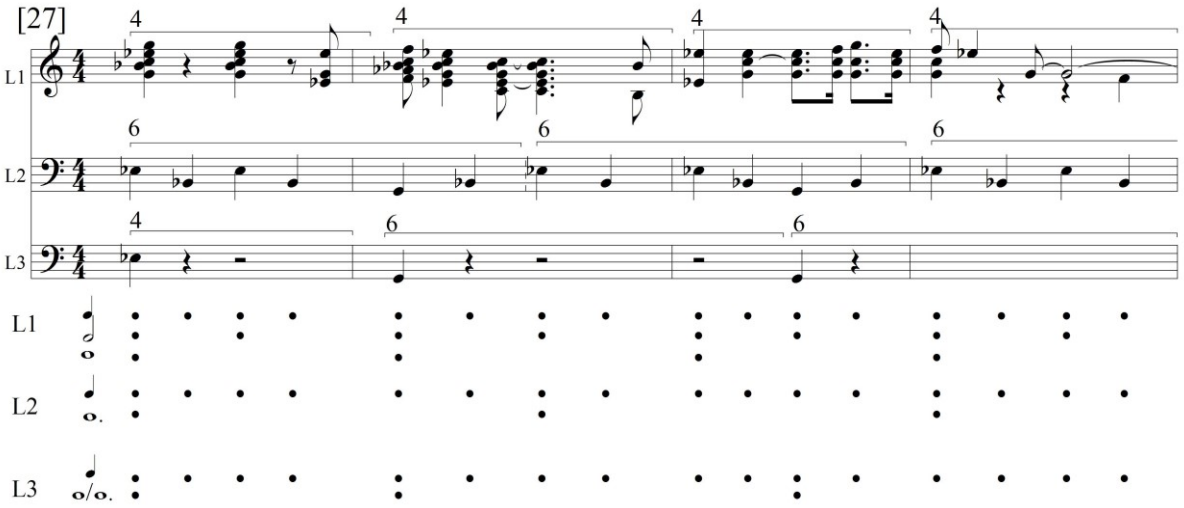
Example 2-2: Grave, grouping analysis using only brackets



In many cases, a combination of integers and brackets or slurs is the clearest method, occasional supplementing these with dots inspired by Krebs, as I do in Example 2-3, exploring overlapping grouping and displacement dissonance that takes place in *Fancy Free*'s first movement.

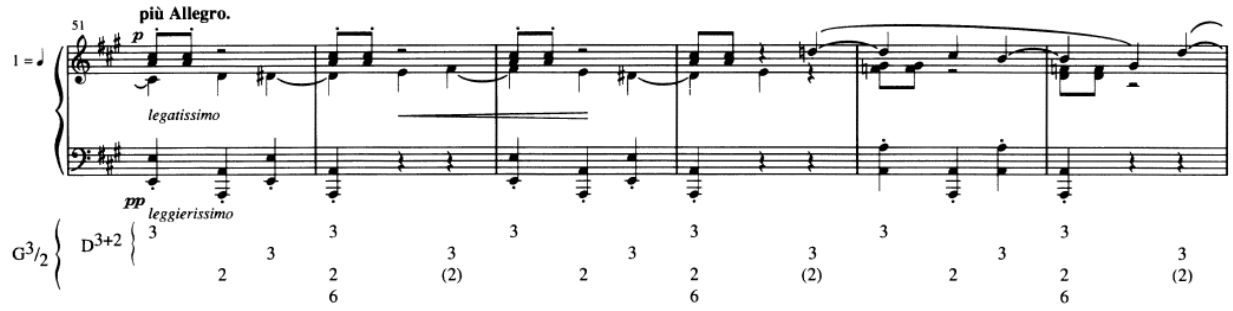
[165] Floyd Grave, "Metrical Dissonance in Haydn," *The Journal of Musicology* 13, no. 2 (April 1, 1995): 172. His Example 3, Haydn, String Quartet Op. 9 No. 3/ii, trio, bars 1-8.

Example 2-3: Fancy Free, *layers with grouping and displacement dissonance*[166]



Krebs's use of only integers facilitates analyses that track dissonances in different levels, as in cases where both grouping and displacement dissonance occur. He notates displaced layers as D3+2 where the first number is the cardinality and the second is the amount of displacement. Example 2-4 shows how Krebs's system displays multiple layers of dissonance with integers and letters underneath the score: D3+2 and G 3/2.[167]

Example 2-4: Krebs, Schumann, Sonata in F# minor, op. 11[168]



[166] *Fancy Free*, Mvt. I, mm. 27-35, explored further in Example 2-9, page 20.

[167] The parenthetical integers are rhythmic levels without actualized accents, or implied occurrences.

[168] Krebs, "Robert Schumann's Metrical Revisions," 37, his Example 1. Scherzo e Intermezzo, mm. 51-56.

Displacement can occur either before or after the usual beat ("forward" or "backward"), shown as (+) or (-). But as Frank Samarotto points out, Krebs usually chooses (+) even in cases where (-) are more strongly contextual.[169] Another potential challenge with this displacement dissonance notation is that it prioritizes one level as normal and the other as displaced, while music can be more ambiguous. Metrically complex music poses additional challenges: displacement dissonance can be interpreted through different hierarchies, not always by a single displacement operation, and the displaced dissonant level may itself feature nested hierarchies in its competing level.

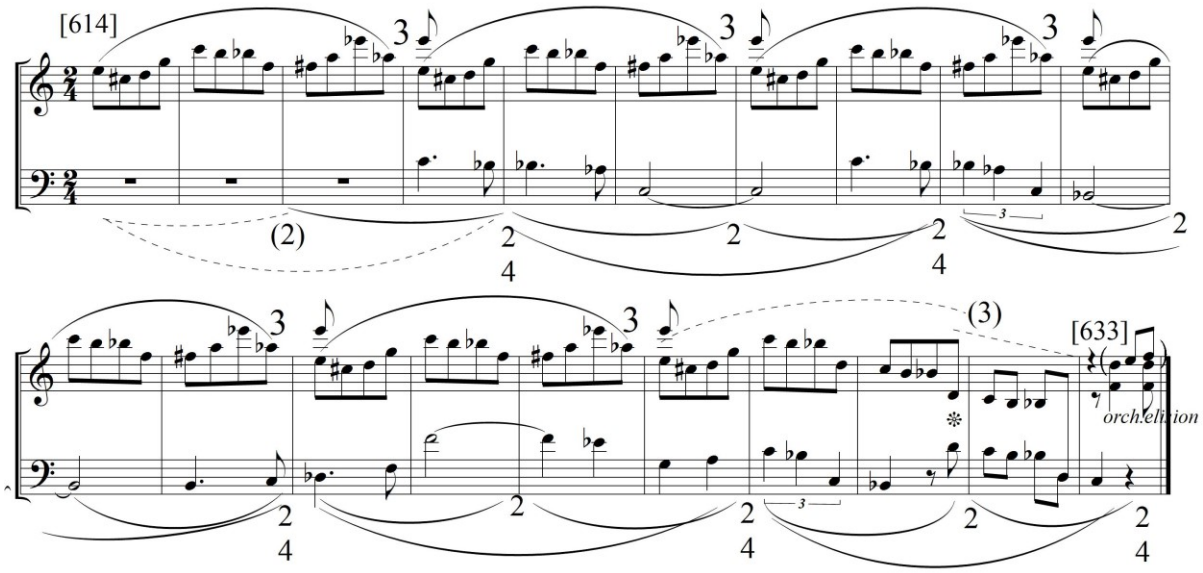
At the larger level, phrase-level displacements produce dissonance through melodic and rhythmic repetitions that may be overlapped, metrically displaced, and elided.[170] Depending on the context, analysts employ a combination of brackets and integers for groupings; for visual clarity my preferred method is to use slurs to denote longer phrases and hypermeter. This is demonstrated in Example 2-5, an excerpt from the finale of the first of three solo variations in *Fancy Free*. The bass clef shows the anacrusistic melody, in clear four-bar phrases which are further divided. The symmterical melody had been heard earlier in the movement, and at meausre 614 is developed by the addition of a woodwind ostinato in the upper register that uses a complete 12-tone aggregate. The examples shows how the three-bar phrase lengths of the 12-tone series create phrase dissonance with the regular four-bar phrases. Slurs can be graphically clearer than brackets as their end points can connect

[169] Frank P. Samarotto, "'The Body That Beats': Review of Harald Krebs, Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann," *Music Theory Online* 6, no. 4 (October 2000).

[170] Lerdahl and Jackendoff would call the hypermetric correspondence or overlap either "in 'phase" or "out of phase," sometimes even "acutely out of phase." Lerdahl and Jackendoff, *A Generative Theory*, 30.

directly to points in a score and their arc shape is descriptive to normative phrases. In this case, numerals showing phrase lengths are added at the end of the slur.[171]

Example 2-5: Fancy Free, *layers of phrase-level dissonances shown with slurs*[172]



Considering Dance in Rhythm and Metric Analyses

The element of dance in a ballet performance adds a rich perspective to the separate experience of listening to the music alone. Besides noting how dance and music correspond, I also look at how dance and music can come into conflict to provide drama and energy. As metrically conflicting passages in music necessitate greater attention that can create more excitement from the audience member's perspective, the additional level of dance can increase conflict, garnering further momentum. I discuss types of dance accents, categories of music and dance correspondences, and the effects these can create.

[171] Dotted slurs are also used to differentiate from regular slurs when necessary.

[172] *Fancy Free*, Mvt.VI.1, mm. 614-633, explored further in Chapter Five.

For my choreomusical analyses, I broaden the concept of entrainment—how we internalize meter in music we hear—to include ways in which the dancers' rhythmic movements contribute to the entrainment process of an idealized observer watching the ballet. Visualizing the additional accents and groupings created by a dancer's steps gives an observer more to attend to; this can either strengthen or obscure insights gained from a solely musical perspective. London and Robert Gjerdingen see meter as "a mode of attending" and I enhance that understanding as I argue that watching dance can affect an "attending strategy."[173] London presumes "that listeners do not normally have access to other, nonauditory information."[174] While this is true for a general musical listening, the audience of a ballet performance, however, needs to consider more than just the metric audition to aim for a multimodal metric understanding.

Adding the layer of dance to musical analysis requires the analyst to consider some additional factors, most importantly how to define choreographic accents. Defining accents in choreography compounds the already thorny issue of musical accents, an issue discussed by many music theorists. While there can be various types of emphases, Lester argues that "an accent is a point of emphasis" and he sees musical accents as marked points in time, a conception that must be extended when broadened to dance accents.[175] London asks a similar

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[173]Robert O. Gjerdingen, "Meter as a Mode of Attending: A Network Simulation of Attentional Rhythmicity in Music," *Intégral* 3 (January 1, 1989): 67–91; and London, *Hearing in Time*, chap. 1.

[174] London, *Hearing in Time*, 22. Some of London's recent (as of yet unpublished) research does include elements of motor in it, not necessarily as I do from one observing a ballet, but fascinating nonetheless.

[175] Joel Lester, *The Rhythms of Tonal Music* (Carbondale, IL: Southern Illinois University Press, 1986), 13–15. Lester problematizes inadequate definitions of the term "accent," discussing the "failure to differentiate between accent as an aspect of performance and accent as an inherent quality of a note or event," and "failure to differentiate between dynamic intensification (stress) and other types of accent."

question, "What then is a metrical accent?" arguing that it is related to our metrical entrainment and attending: "an event that is marked *by* consciousness."[176] Similarly for dance, accents are a point of emphasis, and while some movement accents can be perceived on their own, an observer's metrical consciousness can also affect their perception of dance accents. The perceived choreographic accents can take many shapes, and do not necessarily coincide with a step's onset.

Different types of dance accents include: accents of visual movement, accents of movement cessation, and accents that create sound by physical means. Accents of movement could be the outer-most part of a kick, the tightest contraction of an arm gesture, the snap of a sharp hand motion, the apex of a leap, or the lowest point of a bend (*plié*). Accents can also be created by movement cessation, held pose or a break in the dancing. Similar to "loud rests" in music, these accents draw attention by the omission of movement. Heard accents can be created by a dancer's body, a type of accent I term "body percussion." I define body percussion as a choreographed movement that includes a meaningful production of sound. This could include movements such as claps, snaps, or hands slapping against thighs.[177] Any of these accents can also occur at various levels: from an individual movement or gesture to accents at larger phrase-levels. Often, steps are linked to each other without a clear accent for individual steps, so I then consider larger dance phrases, which I term "choreographic

[176] London, *Hearing in Time*, 19.

[177] The body sounds Robbins uses in *Fancy Free* are quite different from those standard in classical ballet vocabulary of the time; the body percussion steps come more from his modern influences, from Isadora Duncan and others.

phrases." Chorographic phrases can be defined by preparatory *pliés* and pauses, repeated patterns, changes in direction, or changes in types of movement.

Dance critics and analysts have long been fascinated with choreographic accents and phrases, discussing the way they correlate with musical accents. The climate surrounding *Fancy Free*'s inception furthered this exploration. As contemporary dance critic Edwin Denby explained:

> Dance accents frequently do not reproduce the accents of a musical phrase… even when they correspond, their time length is rarely identical with musical time units. (A leap, for instance, that fills two counts may end a shade before, and the next movement begin a shade after, the third count.)[178]

As Denby observed, even strong music and dance correspondences are not exact equivalences. Denby later expanded on how correlations between dance and music are viewed: "The rhythmic interest in ballet dancing isn't fixed on the beat or on the dancers' relation to it; the interest is in their relation to the musical phrase, to the melody, to the musical period.… you follow the rhythm not by separate steps but by the rise and fall of extended phrases."[179] In making this comment, Denby explored the power of longer dance phrases. While I concur that patterns of steps can clearly be chained together, I also appreciate the collective power of smaller accents on individual movements. In my view, this imprecision noted by Denby is due to the differing nature of music and dance accents, which one must take into account when exploring how they intersect.

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[178] Denby, *Dance Writings*, sec. A Note To Composers: (from Modern Music), 62.

[179] Ibid., sec. The Rocketts and Rhythm Feb 20, 1944; also reprinted in Robert Gottlieb, ed., *Reading Dance: A Gathering of Memoirs, Reportage, Criticism, Profiles, Interviews, and Some Uncategorizable Extras*, 1st ed. (New York: Pantheon, 2008), 388–89.

The effects of adding another layer of accents through dance include: confirming musical meter, clarifying musical ambiguities, or adding metric dissonance. Changes in music and dance correlations have further influence. The fluctuating relationship can heighten tension, create structural downbeats, and mark climaxes. I will demonstrate examples of these from *Fancy Free* through the second half of this chapter.

Accents and phrases in choreography can help to clarify metric questions that are not clear in the music alone, sections London would call metrically ambiguous. Regular movements may provide clarity to metrically vague settings, skew towards one malleable reading over another, and help the audience construe a particular metrical organization. While London discusses meter primarily from a listeners' perspective, he also mentions that somehow as a listener we are bodily involved in listening as entrainment "engages our sensorimotor system."[180] Even for an audience member sitting and watching a performance, motor aspects—the bodily activity of the dancers on stage—can affect the possible metric entrainment of the observer.

I consider dance phrases as well as musical phrases, examining larger hypermetric groupings and smaller levels of metrical dissonance. This helps clarify sections of phrase overlap, informs metrical and thematic elisions, and explicates formal structures. Nicole Biamonte argues how metric dissonances in music can play an "expressive role in heightening tension."[181] Similarly, sections where dance and music are in opposition can generate energy through friction. In the wake of these exertion-filled sections, sudden

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[180] London, *Hearing in Time*, 12.

[181] Nicole Biamonte, "Formal Functions of Metric Dissonance in Rock Music," *Music Theory Online* 20, no. 2 (June 1, 2014): [1.3].

correlations between music and dance are a method to create a combined climax. Metric and grouping dissonances between music and choreography often occur in places leading to larger climaxes or structural downbeats.[182] Choreography itself can be seen as an analysis of the music by the choreographer and dancer, and this analysis can be put in dialogue with traditional musical analysis for a multivalent perspective.

Demonstration Analyses from *Fancy Free*

The ballet *Fancy Free* is well suited for rhythmic and metrical choreomusical analysis. The score features frequent metric changes, yet is predictable enough to partially entrain a meter. My analyses consider choreographic accents and their effect on listening strategies. In the following section, I show examples where the choreography relates with the music in various ways: movement that directly corresponds with the underlying meter, movement that confirms one musical layer over another, movement with neutral chorographic accents, and movement that conflicts, adding a metric layer that creates additional dissonance and metric tension.

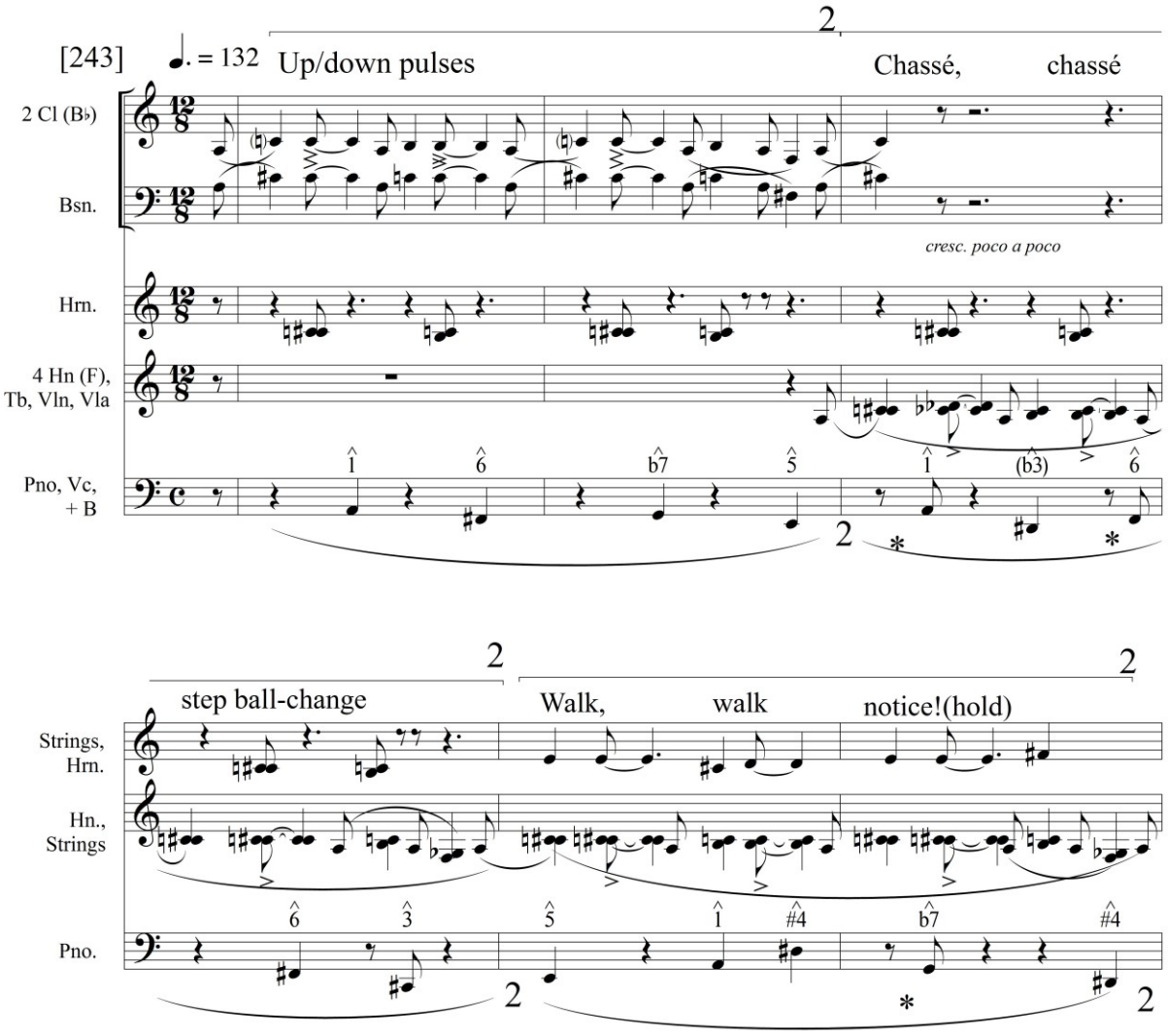
Choreographic Confirmation of Musical Meter and Motives

An example of choreography reinforcing a regular meter at the hypermetric level comes in Movement III, "Enter Two Girls." The entrance of the first female is musically established with jazzy, "blue" notes and a swung rhythmic feeling, in two-bar patterns. Bernstein provides internal syncopation as the upper woodwinds are notated in Common meter while clarinets, horn, and bassoon are notated in 12/8; however, the surface clashes

[182] For further discussions of structural downbeats see Edward T. Cone, *Musical Form and Musical Performance* (New York: W. W. Norton, 1968); Carl Schachter, "Rhythm and Linear Analysis; A Preliminary Study," *The Music Forum* 4 (1976): 281–334; and Lerdahl and Jackendoff, *A Generative Theory*, 33.

still confirm the two-bar hypermeter. An excerpt from the middle of the first section is shown in Example 2-6, with * marking where the swung eighth-rhythms clash with the straight eighths rhythms.[183] In this example and others in the chapter, slurs below the staff show musical phrases, while brackets above the staff show chorographic phrases.

Example 2-6: "Enter Two Girls," internal syncopation within two-bar hypermeter



[183] The example also indicates the scale-degrees of the bass line, showing how tonal strain increases as more chromatic notes are added, particularly ^#4. Besides ^3 (or ^b3) there is also an accent on ^6 in the bass line, modifications of the scale common from jazz influences. For more discussion of Bernstein's use of jazz as a topical field, see Baber, "Leonard Bernstein's Jazz." She discusses jazz as a trope, particularly characteristics of the Blues.

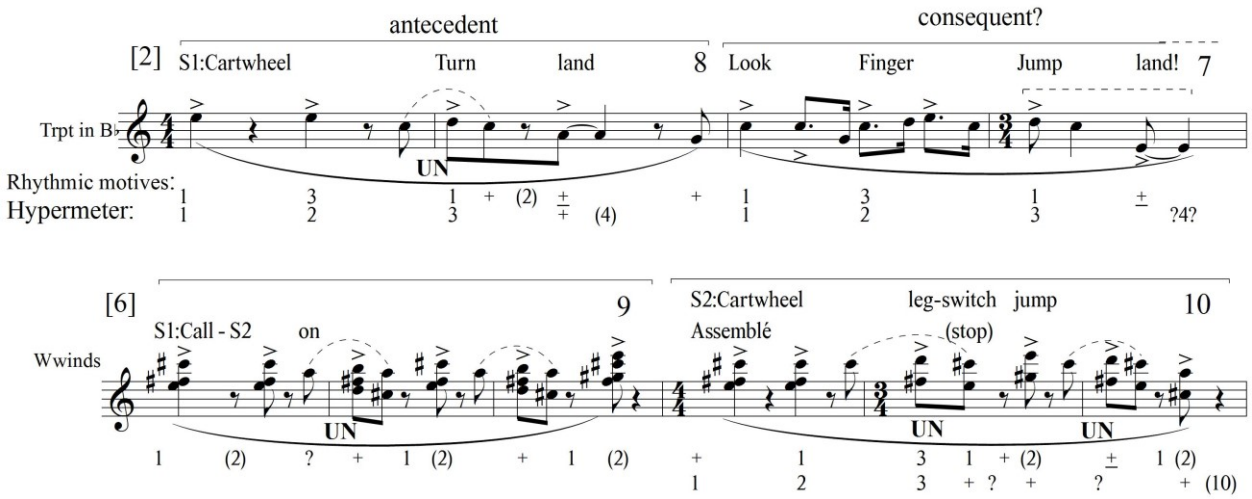
The entering Brunette's choreographic phrases reinforce the two-bar hypermeter at the beginning of the movement shown. She quickly bends and straightens her standing leg, filling the first two-bar phrase with up-down pulses. The second phrase begins with two-beat gliding steps (or *chassés*) moving forward; after two of those a three-step chain (step-ball-change) finishes out the phrase. The third phrase is subdivided: the dancer takes two walks forward before she notices the sailors (who had noticed her much earlier). The second measure is notable for the sudden cessation of motion. As the dancer sees the sailors, she accents the downbeat by holding a pose. The two-bar hypermeter continues on beyond the excerpt in Example 2-6, as she executes more up-down pulses, foot flicks, and purposeful strides with lifted knees that make her bright yellow skirt flutter. The sailors join her in motion, and their choreography as well confirms entrainment of a quadruple meter within two-bar hypermeter.

It is not until Movement III that a steady meter with constant two-bar hypermeter occurs; before then, Bernstein continually switches between 4/4 and 3/4 meters**.** In the ballet's first movement, over half (55%) of the measures in the movement are notated in 4/4 and less than half (42%) are in 3/4; this is not always understood aurally. As a quadruple 4/4 is the dominant, perhaps the expected meter, I argue that many 3/4 measures are really felt as a continuation of a 2/4 or 4/4, causing metric entrainment to differ from the notated meter. Other times the 3/4 measures are felt as shortened or extended even-numbered measures with an extra upbeat or tail—as additions and elisions—but not as a different metric feel.

In such an ambiguous setting, choreography corresponds with individual musical motives as hypermetric expectations are introduced then thwarted, as seen in Example 2-7—yet in this example, the choreography helps reinforce the less regular musical groupings.

Bernstein's initial presentation of the sailors' theme introduces musical elements central to the movement and the entire work. A two-bar antecedent phrase leads the listener to expect a symmetric two-bar consequent phrase that creates a complete period, but the metric change to 3/4 in the fourth bar disrupts this expected symmetry.[184] The next 4/4 bar begins a new hypermetric downbeat, but the following two 3/4 bars also do not line up with even-beat expectations. Two syncopated rhythmic motives are encapsulated in this early presentation of the sailors' theme and are further developed in later repetitions: accents on beat one and three (1 3), then an accent on the "and" of beat two (1+ + +).[185] The hypermeter and steady beat allow for anticipations of symmetry that are then frustrated by unexpected elisions.

Example 2-7: Myt. I, mm. 2-11," Sailors' Theme" and playful echo[186]



[184] A full presentation of the sailors' theme does happen later during the piano solo in measures 22-26, but the majority of statements are of this imbalanced and elided version.

[185] Rhythmic counts used here will be "1 +"at the beat division level and "1 e + a" at the subdivision level for simple meters; "1 la li" and "1 ta la ta li ta" for compound meters. A notated "+" can thus be read as the "and" or the off-beat. The 10-beat grouping shown here is also explored later in the score.

[186] Within this C score example, the accents are from the score, while the counts, dotted lines, slurs, and brackets are analytical markings. The woodwind section features additional octave doublings that are condensed for graphic presentation. In my counting rhythms, integers within a parenthesis stand for beats that occur during rhythmic rests, beats that need to be felt or counted yet do not have a rhythmic accent or attack.

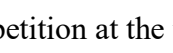
The choreography for the sailor's initial entrance corresponds with syncopated musical motives in the melody, parallels the shortened consequent phrase. The first sailor cartwheels onstage, then continues showing his excitement with turns, looks, and finger gestures. His jump at the end of the consequent phrase is similarly shortened so he lands on the "and" of beat two; this prepares him to begin his next movement on the downbeat of measure six. Measures 6-9 are connected, and dance accents switch from beats one and three to mid-measure syncopations. The second sailor enters with his own cartwheel that, simultaneous with the first sailor's *assemblé* jump, emphasizes the downbeat of measure ten as the beginning of a new musical and choreographic phrase. The choreography continues to coincide with musical motives, reinforcing the hypermetric ellipses and changing motives.

Choreographic Confirmation of Musical Layers

When multiple layers in the music conflict, the choreography often confirms one of them, providing clarity to metric ambiguities. In addition to frequently changing meters, *Fancy Free*'s music is animated by a variety of layers combined against each other. This creates grouping dissonance as well as metric dissonance.[187] Two early examples of this complex musical layering happen in the first movement, beginning at measures 17 and 27. While the choreographic confirmation in the first example is neutral, in the second excerpt the choreography spotlights one of the musical layers.

To investigate the layers at measure 17, Example 2-8 merges together instruments with similar metric patterns into two large collections: Layers 1 and 2, whose accent patterns

[187] After Krebs, see further discussion in Chapter 1. This and the following example use Krebs-inspired dots below the staff combined with brackets for beat-level groupings, as compared to the phrase-level slurs in the prior examples.

are shown with dots below the staves. Launched by a clear section break, the layers begin together with one bar of 3/4 and one of 4/4 meter.[188] Piano and coterie in Layer 2 continue this perceived 4/4 meter; Bernstein highlights the first down "down" beat of each 4-group with left-hand octaves.[189] This 4/4 is layered against the changing notated meter as Layer 1's top woodwind instruments accent F-sharp, the first pitch of each measure-long pattern. Following Layer 1 there is repetition at the two-measure level () from groups of 7-beats that generally match the notated meter's 3:4:3:4:(4) pattern, a repetition that gives Layer 1 a separate quality. Even when Layer 2 is in 4-groups there is displacement dissonance against the notated 4/4 bar (mm. 20-21).[190] The grouping and displacement dissonance gives the section a specific sense of vitality and helps set it apart from the straightforward solo section that follows.

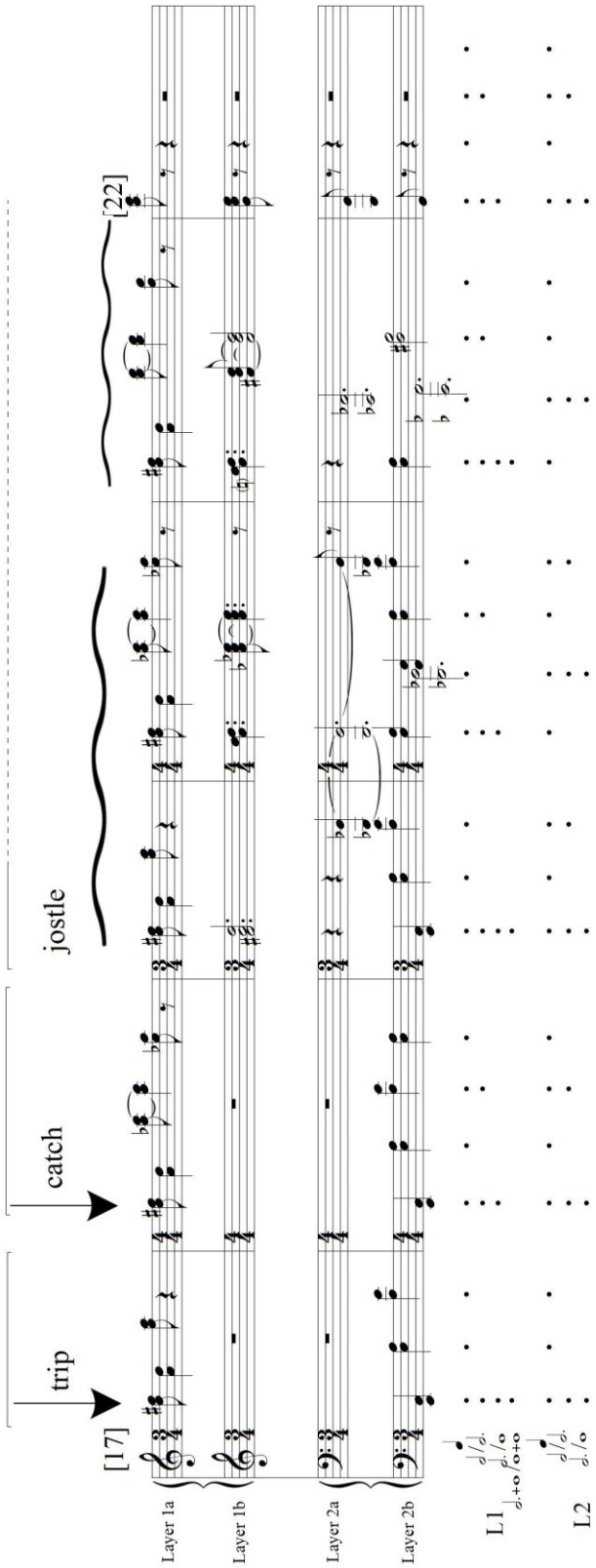
[188] This comes out of a more random assortment of 3/4 and 4/4/ meters with no discernable pattern, but the section delineation at measure 17 is clear due to a change in motivic fragments and rhythms, causing grouping dissonance.

[189] These are held longer, as the dotted half-notes in mm. 19.

[190] While a typical hemiola might feature one metric grouping against a steady base meter, here even the base meter changes at the measure level.

Example 2-8: Mvt. I, mm. 17-22, layers of metric dissonance

Mm. 17–22: Performing forces in Layers
Layer 1a: Horn, Trumpet
Layer 1b: Trombone, Tuba, Cello
Layer 2a: Trombone 3, Tuba, Bass
Layer 2b: Piano, Trombone 1-2, Bassoon

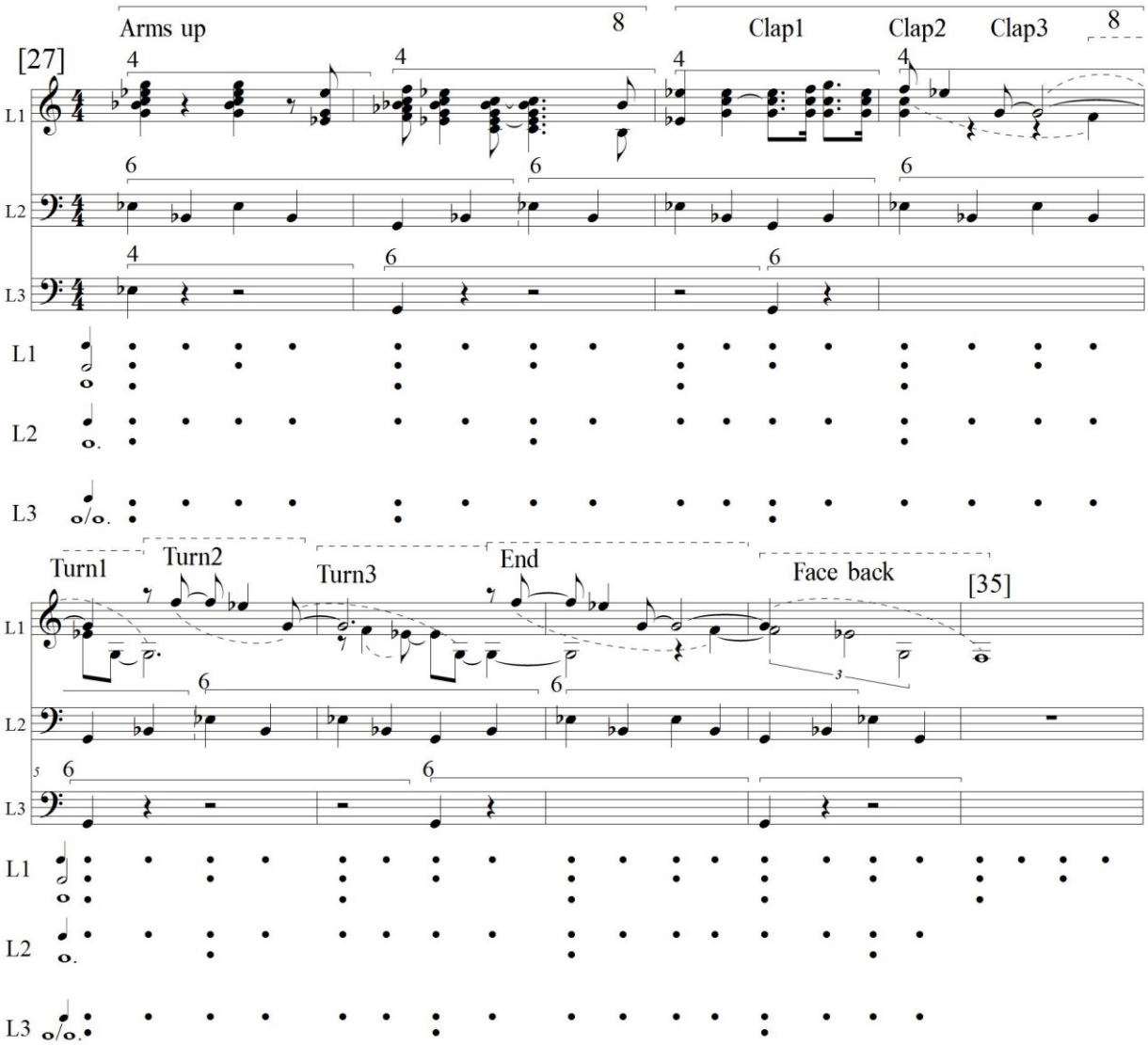


In passages like this the choreography can sometimes add to the rhythmic complexity, while at other times it works to clarify or prioritize a musical layer. Choreography during the example in question here is actually neutral as to the conflict between the musical layers. There are choreographic accents on the downbeats of measures 17 and 18: at 17 one of the sailors trips a second and at 18 the third catches his falling comrade. During the rest of the selection they push each other back and forth, jostling gestures with indistinct musical accents. The blurred and indefinite choreographic tactus adds to metric dissonance and increases the emerging dynamism.

In contrast to this uncertainty, during a similar passage later in the movement the choreography first confirms a larger musical layer then switches to match smaller musical motives. Example 2-9 shows how three musical layers provide displacement dissonance and grouping dissonance. The motive from the sailors' theme in Layer 1 is in clear four-beat metric groups until the Descending Triplet motive echoes between the horns and the trumpets, the rhythms changing to smaller motive-level groupings as the written-out *decelerando* slows down the drive. Layer 2 features a repeating six-group that conflicts with the four-group in Layer 1 (G 4/6). After a single 4/4 measure, the bass in Layer 3 creates additional six-groups that are displaced from Layer 2's six-groups (D 6-2) by insistently repeating a low G. The offset six-groups of Layers 2 and 3 both diverse from Layer 1's four-groups for a tension-building effect.

Example 2-9: Mvt. I, mm. 27-35, layers with grouping/displacement dissonance

Mm. 27-35: Performing forces in Layers
Layer 1: Horn, Trumpet
Layer 2: Trombone, Tuba, Cello
Layer 3: Bass



The choreography first confirms the melodic Layer 1 as the sailors perform a unison "arms up" movement. This thematic unison gesture lasts 8 beats (the first two 4-groups) then the unison ends as the sailors take turns performing the same movements: an overhead hand clap; then a turn. The claps continue confirming the 4/4 metrical framework of Layer 1 with

accents on beats 3, 1, and 3. During the turns the choreography instead matches smaller musical motives that break over the bar-line in Layer 1. As musical motives bounce back and forth between instruments the sailors also echo each other and each take a short solo moment. While the disarray of the metrical framework steadily increases, the choreographic phrases slowly end—the sailors come together in a lowered pose before they turn to face the back of the stage. In this example, even as the passage decelerates and becomes less regular, choreography and music work together to create both the relatively stable starting point, and the effect of dissolution and confusion that follows.

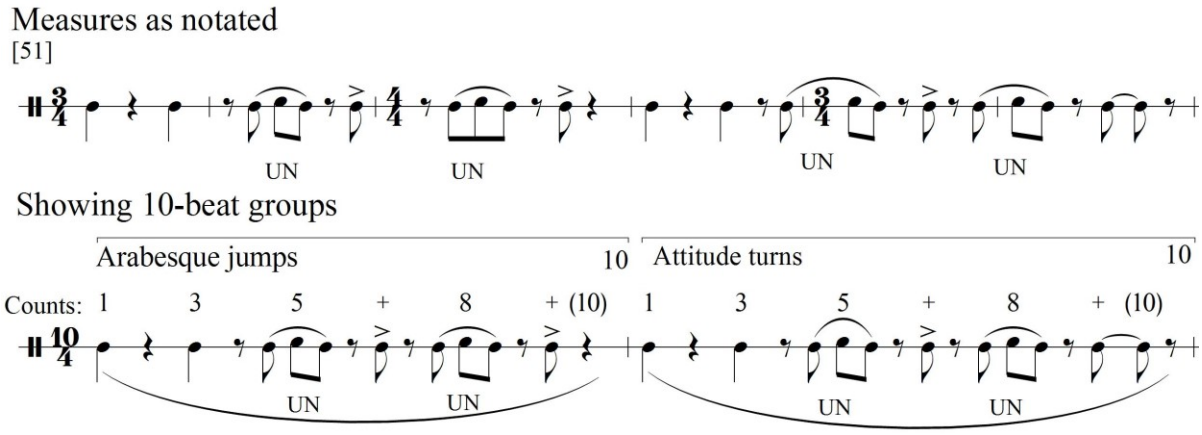
Choreographic Conflict and Conversion of Musical Grouping

As well as confirming musical rhythmic and metric layers, choreography can add its own conflicting layer. In *Fancy Free*, one frequent musical partition is of six measures bundled together that alternate between meters in the order: two 3/4 bars, two 4/4 bars, then two 3/4 bars, or 334-433. Usually divided into a pair of three-measure hypermetric phrases that make two ten-beat long blocks, or 10-groups (334+433), the 10-groups develop the UN motive along with another three-note motive, an ascending scalar cell. The choreography often confirms the 334+443 division into 10-groups, alternately adding a layer of dissonant phrase lengths.

The first time a 10-group pairing appears is Movement I, measures 51-16, seen in Example 2-10. The first line shows the music as notated and the second line shows it reimagined in 10/4 meter, conveying the symmetry between the two 10-group pairs. While the notated meters are different (bar-divided groups of 334 and 433), if one were to count ten beats over the bar-lines, the actualized rhythms accent beats 1 3 5 + 8 + (10), which is the same rhythmic profile stretched across different measure divisions. The UN occurs on beat

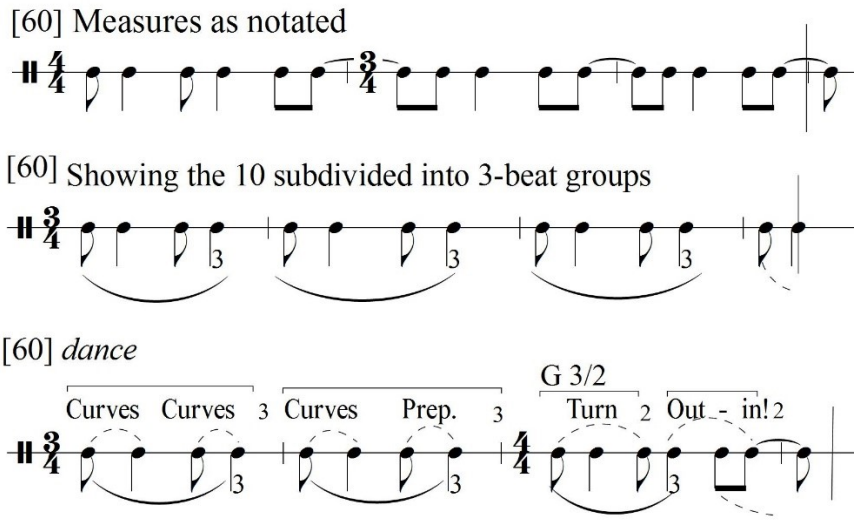
five and eight of each 10-group, a similarity that is obfuscated when looking at the written score. During the first incidence, the choreography confirms this beat level 10-group, with strong dance accents on the downbeats of measures 51 and 54. The accented steps of jumps in *arabesque* and turns in *attitude* mark the beginning of stand-out solo moments for individual dancers that parallel the musical phrases.

Example 2-10: Mvt. I, mm. 51-56, first 10 group



A similar musical 10-group at measure 60 is treated with very different groupings in musical rhythms and choreographic grouping. The second half of a 334+433 measure pairing, the total phrase is a 10-group, with new syncopated rhythms creating a different subdivision. The music could be heard as in 3/4 meter due to a repeating rhythmic motive of eighth-quarter notes in three-groups. Example 2-11 shows this as notated (4/4 3/4 3/4 with additional 3/4) and as rebarred in 3/4 meter to highlight the of the syncopated "1++3" rhythmic motive.

Example 2-11: Mvt. I, mm. 60-63, rhythmic cell as notated and rebarred



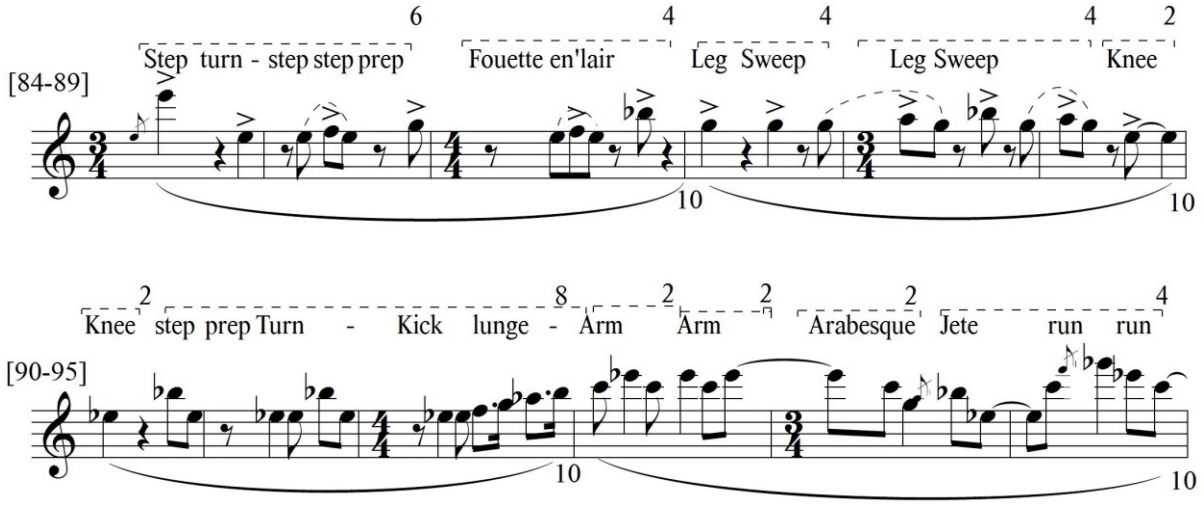
The choreography begins confirming this constant three-group then adds grouping dissonance at the end of the phrase. The sailor gestures, illustrating a curvy womanly shape—a gesture that lasts three eight-notes shown with dotted slurs. As these and the following preparation fit in three-groups the chorography initially confirms the feel of a 3/4 meter. However, the choreography ends the 10-group with a dance phrase that does not match the musical phrase end. A turn and accented out-in pose produce smaller two-groups, causing grouping dissonance (G 3/2). The momentary feel of 4/4 meter functions as a dance hemiola.[191]

During a later 334-433 pattern, the choreography completely conflicts with the musical grouping, and choreographic phrases add an additional layer on top of the music as detailed in Example 2-12. The rhythms of the initial 10-group (mm. 84-89) are the same as

[191] While a hemiola feel such as this one is commonly used in music to add metric tension as a piece draws to a close, here the end of the section is intensified by the dance hemiola. However, there is not a clear-cut section break due to the melodic overlap into the following section.

the initial 10-group (mm. 51-56, Example 2-10 p. 80). While the rhythms in the second half differ, the larger phrase lengths are the same and the 40-beats in the music are divided in two symmetric 10-group pairs: 334-433 334-433.

Example 2-12: Mvt. I, mm. 84-89, grouping dissonance between phrase lengths

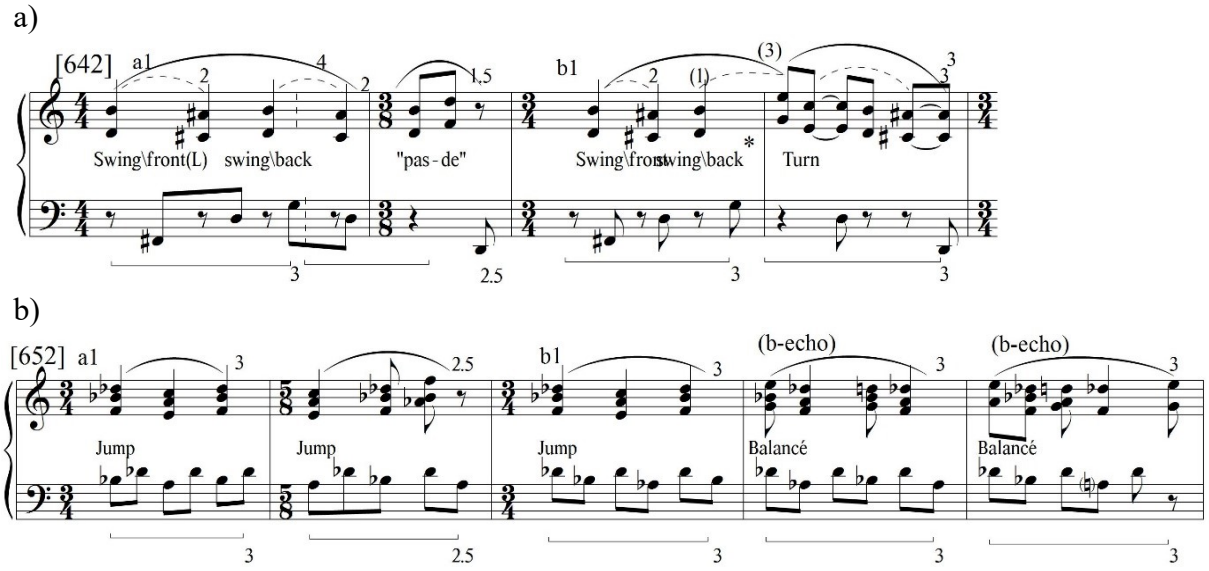


The sailor's unison choreography conflicts with the notated musical meter and the musical 10-groups, a disjunction that heightens tension and accompanies a mounting harmonic clash. At first the sailors' movements (step-behinds, turns, and preparatory steps) do fit the musical 3/4 meter with a six-beat long step combination. When the music changes to 4/4 meter (m. 86) the *fouetté* fills four-beats to match the meter. They have another four-beat step next, a leg sweep. The four-beat leg-sweep is immediately repeated on the other side, contradicting the music's 3/4 meter. A pair of two-beat angular knee raises conflict with the notated bar-lines and overlaps into the next 10-group. There is some correlation: the end of an eight-beat dance-step chain ends with the musical ascending scale, so a pair of two-beat arm swings fit in a syncopated 4/4 measure (m. 94). Nonetheless, the last two bars are back in conflict, as three-groups in the music are set against even two and four-beat steps. The

irregular choreographic phrases (64442 282224) conflict with the symmetrical music to provide additional momentum to the middle of the movement.

With metrically malleable music, choreography can alternate between encouraging different metric readings. This changing between different possible dance accents and choreographic phrases converts the way the same music is understood. In *Fancy Free*, musical fragments often repeat, and dance can transform metric understanding of the same music. As a closing example, the solo variations of Movement VI provide a prominent instance where musical repetition is matched by changing choreography that first confirms one meter, then another. Full of metric play, the music is not felt or heard in the notated meter. As I indicate with slurs in Example 2-13, repeated "waltz" motives a1 and b1 are heard in roughly three beat groups (2.5 ≈ 3), although they can overlap the notated bar-lines (the 3/8 meter in mm. 643-4). The musical phrases from measure 642 repeat at measure 652, slightly modified and extended.

Example 2-13: Mvt. VI.2, a1 motive at m. 652 and m. 642, 2 or 3 groups



The side-by-side comparison above shows how different choreographic treatments of the same musical motive provide the feeling of different meters. In the first three measures, the larger, two-beat groupings suggested by the notated meter are confirmed by the swinging leg movements, while the motivic "waltz" three-groupings are not corroborated by the steps.[192] During the musical reiteration (mm. 652-657), while the music repeats, the choreography is different. The first quarter-note of each roughly-three-beat grouping coincides with the apex of a leap or the beginning of a typical three-step waltz movement that contributes to a "waltz" feel.

As discussed in this chapter, choreomusical analysis can use notation drawn from music theory to explore the relationship between music and movement. Choreographic analysis requires particular consideration regarding different types of dance accents. Connections between music and dance can correspond with musical motives and meter, endorse an otherwise indefinite metric hierarchy, confirm one musical grouping layer over other options, or add another layer of metric and rhythmic dissonance. The next chapters will show how different types of choreomusical interactions can clarify formal structure, further the narrative flow, and create individual onstage characterizations.

[192] The second set of front/back leg swings are elided into the turn, shown with an "*".

Chapter 3 - Formal Sections in *Fancy Free*, Movement I

This chapter uses examples from the first movement of *Fancy Free* to show how music and dance together delineate individual sections, shape those sections, accelerate momentum, and highlight moments in the narrative. In music that is a potpourri of repeated fragments and motives, changes in choreography and musical performing forces work together to create formal boundaries and generate moods.

Movement I – Musical Analysis, "Enter Three Sailors"

Movement I gives an account of three eager sailors who arrive on the town together, and the lively and fluctuating music helps to convey their excitement. Four initial rim-shots set up a fast 4/4 meter. While the beat, or tactus, is constant, the meter constantly changes. Along with the animated changes in meter introduced in Chapter 2, Bernstein links thematic cells into a patchwork of varied repetition to contribute to the music's flowing energy. The overall musical form is four dynamic sections punctuated by solos. Table 3-1 summarizes these four sections and traces the motivic cells, which are subsequently explained in greater depth.

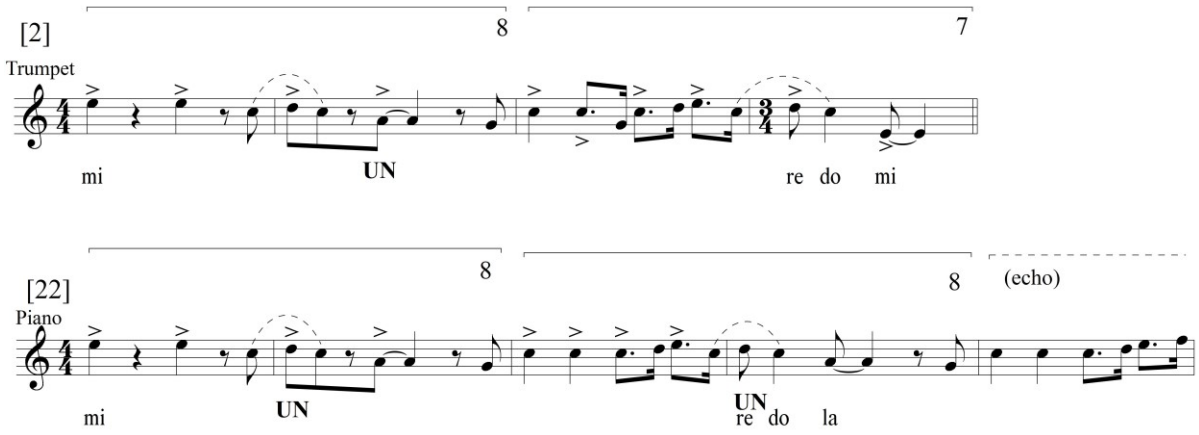
Table 3-1: Mvt. I, overall musical form

Section: Mm.	*Orchestral Forces*	*Musical Motives*
A_1: 1-50	Short trumpet solo, *tutti*, piano solo, *tutti*	Sailors' theme, upper neighbors (UNs), bouncy syncopation, sailors' theme (2x) metric layers, up-call section (m. 35), descending triplets
B: 51-115	Piano solo, *tutti* (features piano and trumpet)	Mesaures in 10-groups: UN, UP3, ascending scale over bass ostinato, stuck section
A_2: 116-141	Piano solo, *tutti* (strong horns)	Sailors' theme (2x), descending triplets, expanded up-call section (m. 131)
C: 142-163	Fewer instruments, lessening in energy	Decelerating: bouncy UNs, lengthier descending triplet echos, composed descrecendo

All sections share some musical ideas in common: UN figures, rhythmic motives, a descending triplet cell, and repeating ostinatos. While the sections share similar musical motives, distinctions between sections are created by sudden changes in orchestration, especially from full orchestra to solo instruments on the sailor's theme, and abrupt rhythmic changes. The first and third sections (A_1 and A_2) have a similar layout: launched by instrumental solos on the sailors' theme and followed by fuller orchestration during metric layers, rising up-call motives, and descending triplet cells. As seen in Example 3-1, the sailors' theme includes embedded UNs and ends with pitches of the descending triplet in a syncopated rhythm (*re do mi*). The theme is first seen in an elided version (trumpet, mm. 2-5), and a full presentation occurs later with an added echo measure (piano, mm 22-26). While A_2 parallels A_1 in many ways, it is longer and has increased tonal and rhythmic tension.

Balancing the buildups in these sections, the last section (C) is typified by a lessening in momentum as orchestral texture and tempo decrease.[193]

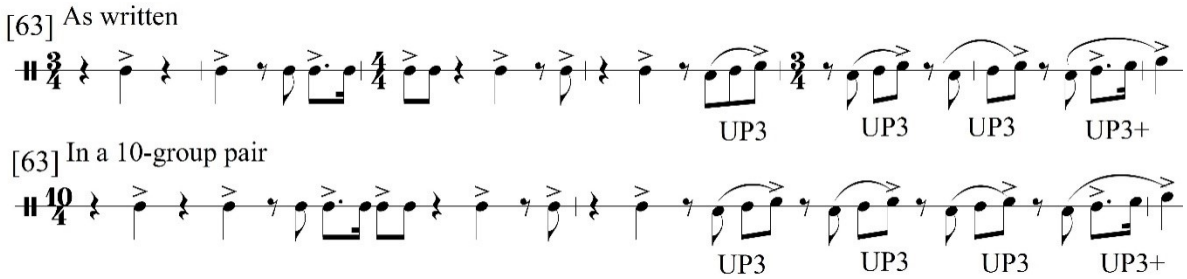
Example 3-1: Mvt. I, mm. 2-5; 22-26, Sailors' theme presentations in A_1



The second section (B) introduces a three-note ascending scalar motive that I label UP3, shown in Example 3-2. While not always highlighted, UP3s continue through the rest of the movement, particularly within the 10-group pairs (six measures in ordered meters: 334+433, as introduced in Example 2-10, p. 80). The UP3 cells often repeat before a fourth, extended variant allows the scale to finally ascend more than three-pitches (UP3+). The repetition of small motivic cells creates the impression of being stuck or stymied, a feeling that will be corroborated first by harmonic factors, including thwarted tonal resolutions, but more importantly by choreomusical considerations.

[193] Unless otherwise noted, all names for individual motives and sections are my own.

Example 3-2: Mvt. I, mm. 63-68, 10-group pair with UP3 in Section B[194]



A detailed look within the four sections reveals how repeated motives and swelling performing forces shape the individual sections. Within the shifting metric context, symmetrical phrases in their full presentations are rare, but the movement is held together with motivic repetition in undulating arcs. In A_1 (mm. 1-50) two small waves happen: a solo trumpet expands to larger musical layers with fuller orchestration (mm. 17-22, shown in Example 2-8, p. 76); then a quieter piano solo grows to similar layers (mm. 27-35, Example 2-9, p. 78). The waves lead to bellowing trumpets on up-call motives, openly spaced chords that crescendo to an orchestral hit and continue momentum, and are followed by a slight lessening with echoing UN motives.

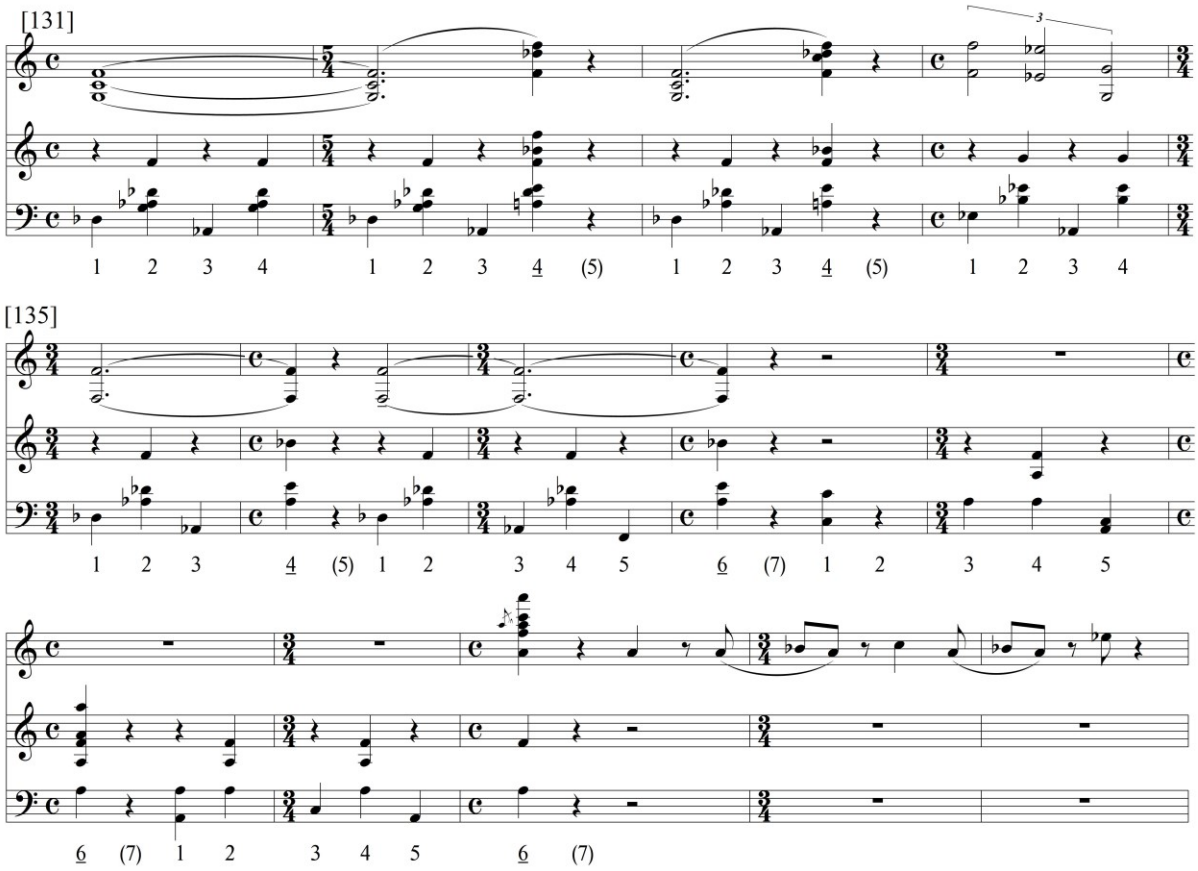
Animation in the music occurs from the variety of layers at odds with each other, causing metric dissonance and grouping dissonance that create musical excitement. Bernstein's choice of instrumentation, which features the piano, creates a playful back-and-forth play between the orchestral forces. Adding instruments and expanding out into higher registers builds up anticipation until solo piano fragments produce a feeling of the bottom

[194] While Bernstein placed accents on many individual notes in this section, in the UP3 cells the accent is always on the third note of the trio. In the extended cell (UP3+), the accent switches to the second and fourth pitches (the second pitch also accented by a slightly longer dotted rhythm, and the fourth is the arrival note landing in the next measure).

dropping out, as the built up energy is not satisfactorily released. The change in orchestral forces from the drop to solo piano also draws attention to the drastic change to constant 4/4 meter for the piano solo section.

Rhythmic dissonance between musical layers in the first sections (A_1) disorients the listener and adds to the musical tension. The layers provide momentum, impetus that is briefly halted by up-call motives, first seen at measure 35. The five-groups of the first two 5/4 up-calls match the notated meter, as Example 3-3 shows. Bernstein modifies the up-call pattern after a descending triplet—omitting a strong "up," the held notes and rest pattern remain—and these later five-groups conflict with the notated meter. The second set of up-calls expand rhythmically from five to seven-groups, which also decrescendo and lessen in dissonance.

Example 3-3: Mvt. I, mm. 131-134, expanded 5/4 up-call motive section



Section A_2 is parallel to A_1 in many ways, but it is also extended and modified. In both sections, Bernstein uses comparable musical material, familiar themes, and a swell from solo instrument to fuller orchestra. However, the second section is altered, with only one solo and subsequent swell, expanded musical layers, longer up-call motives, and additional measures inserted. Measures 119-163 consist of music culled from measures 27-44 as shown in Table 3-2. The A_2 is developed from A_1 by adding additional instruments, while added beats and measures create more musical space.[195]

[195] The inserted section (mm. 135-142), with long pitches, is notated in changing measures: 3/4, 4/4, 3/4, 4/4, but the understood groupings are in groups of five and seven.

Table 3-2: Mvt. I, mm. 27-44 and 119-163, repetition with expansion

Mm.	*Musical motives*		*Equivalent mm.*	*Added features*
27-34	Sailors' theme, descending triplet, 6-groups		≈119-130	Same key, added repeating echos
35-38	5/4 up-call, descending triplet		≈131-134	Hits on 2 and 4
(Added)	5 and 7 groups		135-142	(Overlap)
39-44	UN, ^b7		≈142-150	Repeats and echoes, addt'l bars
(Added)	UN, ^b7		151-163	Slowing

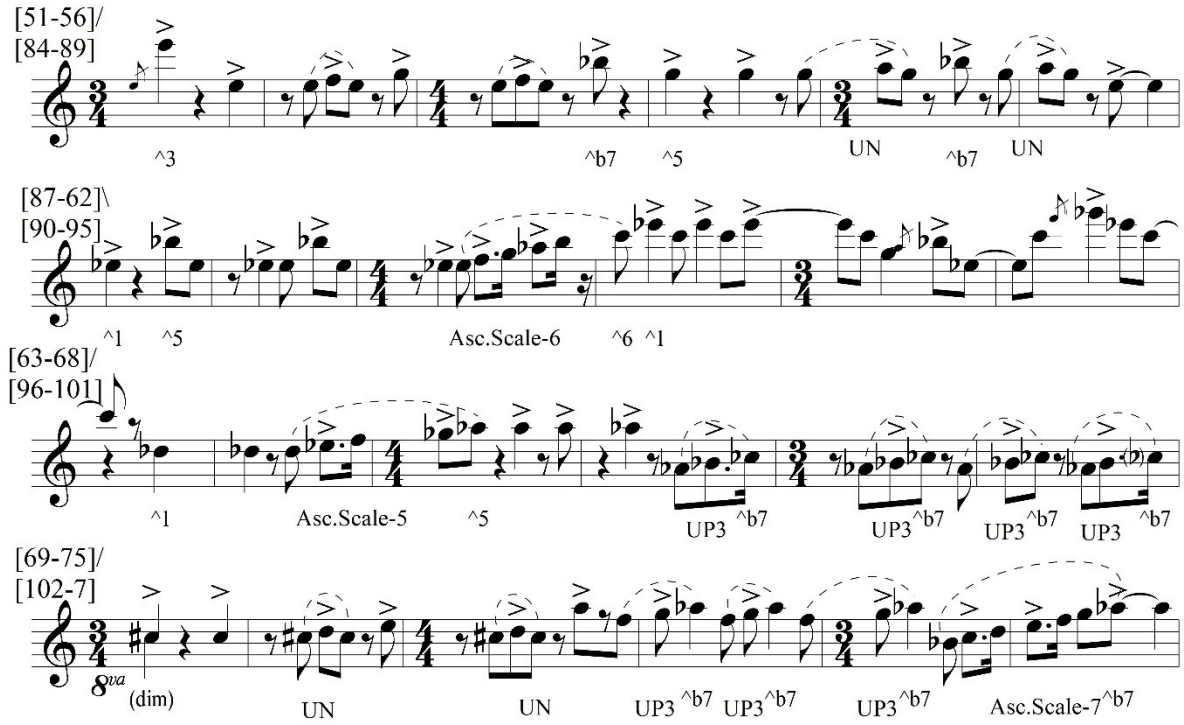
Section B consists of two sequences of similar material, separated by an interlude (mm. 51-115, see Table 3-3 below). Within each sequence, the musical material is divided into six-measure blocks. Each block consists of changing 3/4 and 4/4 meters in the order 334-433, an important musical idea introduced in Example 2-10 (p. 80). The first block solidifies the metric pattern, beginning with a solo piano and slowly adding woodwinds. While the increase in orchestration is familiar from Section A_1, the melody in Block 1 is changed, presenting familiar UN motives in a novel way within the 334-433 measure design. In blocks two through four, the melodies feature ascending scales and large jumps, explore the descending triplet and UP3 motives, and end in "stuck" ascending scales. The sequence, particularly its second iteration, increases momentum by continually expanding to outer registers, deploying more instruments, and adding tonal and rhythmic dissonance. Table 3-3 compares and summarizes the tonal areas, thematic cells, and performing forces, while Example 3-4 presents the melody for the four blocks.[196]

[196] The example shows them as they are during their second iteration.

Table 3-3: Mvt. I, mm. 51-115, tonal and motivic outline of Section B

Block	*1st Sequence*	*Tonal areas*	*Motive*	*2nd Sequence*	*Tonal areas*
1	51-56, piano	G (over G-D)	UN	84-89, woodwinds, strings	C (over C-G)
2	57-62, piccolo, sustained horn	Bb7 (over G-D)	5th jumps, ascending scale	90-95, woodwinds, strings, horn accompaniment	Eb(7) (over C-G)
3	63-68, woodwinds, sustained horn	Ab7 (over G-D)	ascending scale, UP3	96-101, trumpet, add piano, trombone accompaniment	Db7 (over C-G)
4	69-75, higher woodwinds, sustained horn	F#0 ↗ F7 (over G-D)	UN, UP3, ascending scale *3/4 meter!*	≈102-107, high woodwinds, strings, brass accompaniment ≈108-115	C#o ↗ to Bb7 (over C-G) Bb7 (over C-G)
	Interlude: 76-83		*4/4 meter!* ligher orches-tration		

Example 3-4: Mvt. I, repeating six-bar long melodies over 334-433



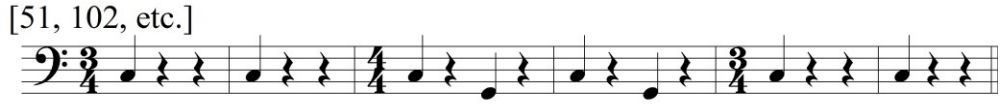
Changes in instrumentation delineate different blocks and increase momentum as the focus switches between solo piano, woodwinds, and brass. Piano and woodwinds take the first turn at the melody (mm. 51-75), supplemented by horns with swelling sustained notes. The fullest instrumentation is during measures 69-75: woodwinds in their upper octaves, sustained horn notes and string accompaniment, followed by a lighter orchestration in shorter two-beat lengths.[197]

Each block features a new local tonic, harmonic transformations that work with disjointed melodies to increase momentum through the sequence. Beginning in G, brief tonic areas in the first sequence change over a stationary G-D-G ostinato bass pattern shown in

[197] Likewise, the parallel measures 102-107 feature a full performing force at the outer ridges of their range before continuing at measure 108 with different patterns.

Example 3-5.[198] Ascending scales usually terminate on a lowered scale degree-seven (^b7), adding extra tonal frustration and providing a jazzy feel. Entrenched within the six-bar melodies are motivic cells UN and UP3, whose familiarity within a different setting adds excitement, especially when combined with the constant repetition of thwarted upward-striving scalar motions. While the ascending scale finally seems to arrive on the local tonic, the harmonic change prevents a full scalar resolution, adding to the sensation of being stuck.

Example 3-5: Mvt. I, bass ostinato

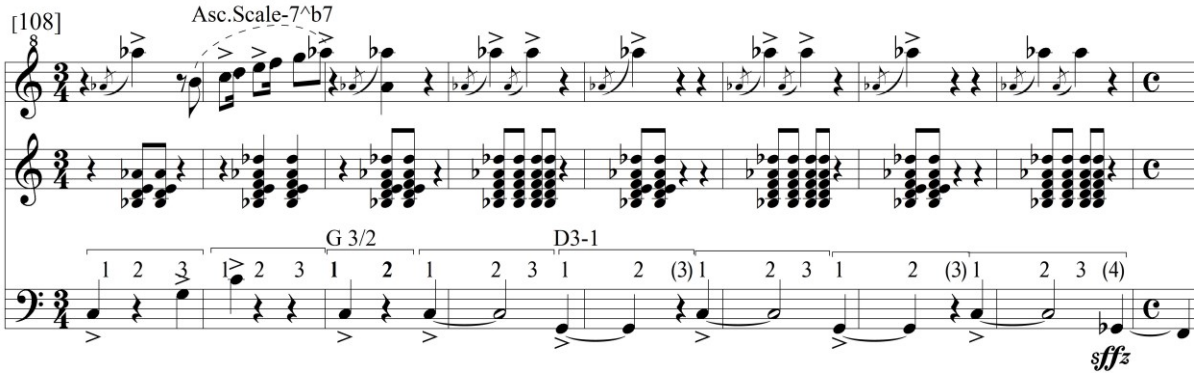


Through the two sequences and interlude (mm. 51--115), Bernstein plays with the idea of listener expectations and entrainment. After the irregular series of 334-443 has become established through the four blocks of the first sequence, the more regular 4/4 meter stands out as a surprise and delineates the interlude (mm. 76-83). The 4/4 meter is also set apart by lighter orchestration. Another section of eight consecutive bars, this time in 3/4 meter, happens as the music reaches the apex of the blocked, or stuck quality (mm. 108-115). The upper melodies are trapped in a repeating ascending scalar pattern going up to scale-degree seven, with stagnant harmonies contributing to musical gridlock. While the meter is held in a long string of 3/4 measures, the downbeats do not align with a possible entrainment after an added two-group, as seen in Example 3-6. Dual forms of dissonance add up to a

[198] The second time through the entire modulation pattern is transposed to C. The chart uses notation for a dominant seventh chord, with its inherent minor-seventh above the root, to account for the ^b7 in each area.

large climax, a cacophony that jaggedly overlaps into the shortened piano solo on the sailors' theme that begins section three (A_2, mm 116).

Example 3-6: Mvt. I, mm. 108-115, up-call with 332 332 patterns[199]



The final section C (mm. 151-163) encompasses a composed-out diminuendo to quietly prepare for the next section. In the diminuendo, familiar motives such as UN cells are echoed rhythmically elongated, with increasing space in between repetitions. The biggest rhythmic augmentation occurs when a fermata is followed by slow descending seventh intervals to close the movement. During the fluctuating music of all four sections, changes in orchestration and repeating melodic motives delineate the formal structure. The sections are animated by metric dissonance, escalation without sufficiently resolving, matters that will continue to be relevant in the following dance analysis.

Movement I – Choreomusical Analysis: A Group of Individuals

In *Fancy Free*'s first movement, the choreography works in tandem with the music to create a sense of excitement as the story of the sailors' evening unfurls. Highlighted moments

[199] The example groups similar melodies combined to one register. The bottom "oom-pah-pah" ostinato pattern does support the written bar-lines, providing additional rhythmic dissonance and confusion.

in the narrative and choreography correspond with musical landmarks and musical section changes created by shifts in orchestration. Their physical movements portray a group of individuals working together towards a common goal of having a rousing night out on the town. The narrative follows the sailors as they debark from the ship, admire the city, and discuss how to spend their free evening—a debate that is not resolved by the end of the movement. Their disagreement comes to a climax in conjunction with the "stuck" music of stymied ascending scales (mm. 108-115), but the strength of their camaraderie prevails, and they finish once more wondering what they will do with their only night in the city.[200]

Each of the major section changes is marked by a change in choreography. Major musical landmarks contain orchestral changes between a solo instrument and full orchestra: structural breaks that correspond with strong dance changes. The piece begins with a trumpet solo on the sailors' theme while sailors cartwheel onto stage one by one. When Section B begins (m. 51), the *tutti* orchestra pulls back to just a piano, and the dancers, who have been moving in unison, break into separate choreography causing a shift in the action. A_2 (m. 116) again pulls back to a solo instrument, but this time has a contrasting change: from individual spinning steps they come together to a united group as the sailors turn and walk upstage with large strides and big arm swings, simple and unified motions that are powerful and strong.[201] The start of Section C (m. 142) is also matched by a choreographic change. As the music

[200] In the related musical *On The Town,* the sailors are explicit—they have only twenty-four hours—or as the romantic lead sailor Gabey puts it: "We've got one day here and not another minute...to see the famous sights!" as well as the romance and danger waiting in "New York, New York, a helluva town."

[201] The performed ballet version adds additional bars to the published music score (at mm. 118) to create parallelism with the complete sailors' theme from before, which allows the strong unison moves in symmetrical phrases to continue for longer.

quiets, the sailors also wind down. They stop posing together center stage and begin to roam inquiringly across the stage as they try to find what to do next.

In addition to simultaneous changes that delineate large sections, other correlations between music and choreography occur when specific musical motives are matched by recurring motivic dance steps. One of the more distinctive of these first happens at measure 27. When the full orchestra enters in metric layers, the sailors introduce a motivic gesturing move that presents the sailors as unified together against the complex music. Characteristic of excited sailors exploring their freedom, this unison move has their legs bent in a wide stance (balletic *plié* in second position) and bursting "jazz hands," while their arms take ten counts to rise from reaching towards the floor to reaching to the sky, as if the sailors were slowly taking in the skyscrapers and sights of the urban city. The iconic culmination of the movement is pictured in Figure 3-1. I call it the "NY, NY arm rise" as it occurred during the iconic opening number "New York, New York" in the associated musical *On the Town*. The three times the step occurs in *Fancy Free*'s first movement provide choreographic confirmation of musical form, marking important landmarks in the A Sections of the piece. Parallel to section A_1, the choreography repeats with the second NY, NY arm rise at the start of A_2 (m. 119). The musical expansion in the A_2 section is also emphasized visually with the third NY, NY arm rise accentuating the augmented descending triplet (mm. 128-30) that functions as a cadential expansion.

Figure 3-1: NY, NY arm rise[202]

Other repeating moves occur in conjunction with contrasting material at the end of the A sections, the accented up-call motives, which are musical highlights matched by physical poses. For the first up-calls (at mm. 35-39) the sailors change to unison dancing with two accented poses. They first high-kick at the same time; then they work together to form a triangular pose (pictured in Figure 3-2). The second up-call segment (mm. 131-141) also features poses, adding an arabesque before the triangle pose to correspond with the extended music. The apex of each pose provides a visual dance accent that links with the musical accent at the top of each up-call, recognizable landmarks that create vivid depictions of the animated sailors.

[202] New York City Ballet dancers Robert Fairchild, Tyler Angle, and Daniel Ulbricht in "Fancy Free" by Jerome Robbins. *(Photo by Christopher Duggan, courtesy of Jacob's Pillow Dance Festival) on* http://www.masslive.com/entertainment/index.ssf/2014/07/dance_review_soloists_of_new_y.html

Figure 3-2: Up-call motive: left kick and triangle pose[203]

Robbins continually modifies the performing forces, or who is dancing what type of steps with what other group members. There is some individualized movement and solo dancing but the sailors often dance in some form of a group with several degrees of similarity between their steps and gestures. Changes in the dancers' performing forces often happen with a strong change in musical performing forces, and are used to delineate larger sections (as I have already shown), but also to give the sections their characteristic moods and shapes, and enhance their excitement and forward motion.[204]

There are three main ways to demarcate performing forces: unison, canon, and divergent. The first way, unison, is when all three dancers perform the exact same steps at the same time. The most well-defined and strongest of the three types, unison is usually used to delimit strong section breaks or make a bold statement such as introducing major dance motives. In the context of this piece, I define unison dancing as situations where, while the

[203] Paul Kolnik, "New York City Ballet Pays Tribute to Jerome Robbins | ArtsPreview," *Preivew: A Showcase for the Performing Arts*, May 1, 2013, http://www.artspreview.net/?p=442.

[204] Alignments between musical and dance performing forces are not necessarily literal. They often occur in inverse ways—large orchestral forces associated with solo dance moments, or solo instruments with unison dancers—but drastic changes between different sized performing forces highlights formal boundaries.

majority of the steps and timing are the same, the dancers perform them with slight variances. The distinct personalities of each dancer are visible to the audience, as minute differences stand out within a strong unison setting. This differs from a Russian-style type of unison, where large ballet corps aim for symmetrical precision. In contrast to that uniformity, the aesthetic in this American ballet is diverse. The individual personalities of each dancer are important to the story portraying three sailors as friends who, while they function as a tight-knit group, are still quite different.

The second main type of dancing is a canon, or "peel-off" style of dance, where the dancers perform the same sequence of steps begun at different times. The sequence is rhythmically offset as one by one each dancer performs similar moves at a different time to the others, similar to a musical round. This canon-type dancing starts off the ballet and delineates major sections. In ballets featuring larger dance corps, canon sequences can go on for quite some time, but in this ballet with only three dancers, the canons are brief. Usually they highlight motivic or signature steps, and they often happen amid syncopated rhythmic accents.

The third type of dancing is a larger category that encompasses various types of divergent dancing, where the individual dancers have diverse movements. I separate divergent dancing into three subcategories: 3a-Different) where all three sailors are doing their own different things that are not related to the others' movements; 3b-Varying) where they dance similar yet varied movements—often times this involves different steps for each dancer with the same, shared objective behind the steps; or 3c-Discussion) where the sailors take turns leading the conversation while the others respond. This type of danced dialogue, or

discussion, gives their individual goals and personalities a chance to shine through when they pull forward from the group to take a solo turn.

The four main musical sections are defined by different types of dance, some that emphasize the individuality of the sailors and others that highlight the familiarity of their group. Section A_1 highlights them as a tight-knit trio, with mostly canon and unison movements. The ballet begins with a danced canon: the first sailor cartwheels onstage and performs energetic jumps, moves from the classical ballet repertoire that bring his legs together while he is in the air. The other two sailors follow later with separate entrances (mm. 8 and 12). The canon sequence mixes familiar ballet movements with colloquial tap or soft-shoe steps, including plenty of arm gestures, bigger 'balletic' leg swings, and while it ends with the sailors performing slightly different movements (3b-Varying), they group together in the middle with playful, joshing gestures. They first dance in total unison during the first few measures of the piano solo (m. 22), a moment delineated by both drastic changes to a solo piano and unison dancing.

While section A_2 similarly contains group dancing in unison and canon, Section B highlights the sailor's individuality with divergent dancing. The section's beginning is an example of this: the musical switch to solo piano (introducing the first 334-433 pattern) correlates to a large change in movement, where the dancer's different gestures allow their individual thoughts to come through. This is marked as "3a-Different" in Table 3-4, which tracks choreographic expressions of the 334-443 pattern in section B. They dance separate steps travelling in different directions. One sailor remains in the center of the stage, performing long, lifted leg extensions and slow turns while he gazes upwards. Another sailor heads to an upstage diagonal in a back-and-forth line, with lower walking strides and more

soft-shoe steps as he searches in his own way. The third sailor travels upstage with acrobatic jumps and higher strides. The middle sailor then takes his first solo turn (3c-Discussion, Table 3-4) as he describes to the other two a great idea that came upon him.

This is the first of tiny vignettes with differing choreographic movements that accompany the sequence of musical 344-443 blocks (3c-Discussion, see Table 3-3 and Example 3-4 on p. 92 compared to Table 3-4 below). During the three blocks that follow, each sailor tells the other sailors his idea about how they should spend their time and the other two react with their disagreements. The first sailor wants to find women, and in the second block (m.57) his vivid hand motions describe their curves. The next sailor wants to dance the night away (m. 63), and the last one wants to kick up his heels in his own way (bell kick steps, m. 69).[205] Each of them have an even six measures to describe their idea of what to do with the limited time for shore leave, with an extra measure added (m.75) to let the third sailor develop his idea to a high jump. But he is not allowed to "land" his idea, as his friends catch him mid-air at the downbeat of measure 76.

[205] During the third soloistic turn at mm. 69, the backup sailors do finger snaps with knee pumps that contrast the musical meter in a 4433 pattern.

Table 3-4: Mvt. I, mm. 51-107, (divergent) dancing in Section B, 334-433 blocks

1st Sequence mm.	*Type of Dancing*	*Dancing*		*2nd Sequence mm.*	*Type of Dancing*	*Dancing*
51 to 56 =6	3a-Different	Separate steps/ different directions		84 to 89 =6	1-Unison	United upstage dancing/ dissonance with music
57 to 62 =6	3c-Discussion	$Idea_1$: females		90 to 95 =6	1-Unison	Grouping dissonance continues
63 to 68 =6	3c-Discussion	$Idea_2$: dancing		96 to 101 =6	1-Unison, 2-Canon	Circle, arms linked
69 to 75 add 1=7	3c-Discussion	$Idea_3$: kick up heels		≈102 to 107, ≈107 to 115, in 3/4 meter	3b-Varying (3c-Discus-sion echo)	Spinning, with accents Stuck!
Interlude: 76-83	3b-Varying	They agree to disagree!				

The divergent dancing is continuous through the linking musical interlude that connects the repeating melodies (mm. 76-83). The slightly varied choreography shows that while they have differing points of view, they share one commonality: they disagree with each other (3b-Varying). They mime their disagreement with gestures suggesting "no, your idea stinks," or by light kicks to their mates' derrieres that coincide with musical accents. This is a choreographic change that corresponds to a change to lighter orchestration for the even eight-bar interlude.

When the music changes for the second time through the (beginning with m. 84), the choreography likewise changes, unison and canon dancing helping to create specific moods. The sailors convert to unison movements, mostly facing upstage in strong performed camaraderie. The sailors' steps are in choreographic phrases of 64442 and 282224, which

creates grouping dissonances against the musical 334-433 metrical patterns (as detailed in Example 2-12, p. 28). This discord keeps the momentum flowing until the "stuck" section at the end of the section B (mm. 102-115). Prior to the stuck section, they dance similar spinning motions with individual accents (3b-Varying). In the stuck music (8 measures of 3/4 meter from mm. 108-115) the sailors continue spinning, almost as if they are likewise stuck and ensnared into constant motion. Occasionally they echo solo moments of their earlier disagreement (3c-Discussion), but the majority of the motion is similar yet varied as the orchestra continues adding performing forces.[206]

The stagnancy of the movements and music creates agitation at the end of Section B. The repeated dissonant and clashing orchestral hits are paired with repetitive movement that is confined to limited choices: spinning like a top in a pencil turn with arms down, the same pencil turns with arms either raised or stretching up above the head, or continued turning as they move into a tight ball configuration center stage. This builds up tension, like a rubber band being stretched tighter and tighter, until the release into the beginning of the next section (A_2, m. 116), a drastic change to unison dancing and solo piano for the last sailors' theme.

The inconclusive Section C ends the first movement in anticipation for the proceedings to follow (mm. 142-163). As the music trails off, the sailors wander the stage, searching for their next diversion, as if asking each other "Now what?" Table 3-5 details the subsections in the entire movement, showing how changes in orchestral performing forces correlate with changes in the type of dance relationship between the three sailors. The

[206] Measure 104/5, the UP3, is really when they start spinning arms up, then adding solo accents.

Musical Motives column gives a brief reminder of the musical analysis, describing musical motives and cells featured in each section. The *Meter* column shows the musical meter as notated: 4/4, 3/4, and sporadic 5/4s, with an integer for each measure (e.g.: 44 = two 4/4 measures) and spaces between larger groupings of musical phrases.[207] The *Dance Remarks* column likewise summarizes focal choreographic highlights for each subsection.

Table 3-5: Mvt. I, performing forces list

Mm.	*Orchestra*	*Dance Type*	*Dance Remarks*	*Musical Motives*	*Meter*
Section A_1					
1-18	Short trumpet solo, All	2-Canon	Cartwheel entrances	Sailors' theme, UN	44443 333 433 4433334
19-21	All	Varying-3b	Jostling	Bouncy (sync/jumps)	3 44
22-26	Piano solo	1-Unison	Softshoe (tap)	Sailors' theme	44444
27-34	All	2-Canon	NY, NY arm rise, Claps	Sailors' theme over metric layers, desc. triplets	44444444
35-50	All	1-Unison	Strides, poses, grounded softshoe	Up-call, desc. triplets, UN	4554 433334 433433
Section B					
51-56	Piano solo	3a-Different	Own worlds	Ostinato, UN	334-433
57-75	All	3c-Discussion	Ideas: females, dance, party	Ostinato, UN, UP3, asc.scale	334-433 334-433 334-433+3
76-83	Lighter orchestration	3b-Varying	Disagree	UN, UP3	4444 4444

[207] The two 4s in parenthesis are extra measures commonly inserted between mm. 118-119 for a performed ballet version that are omitted from the published musical score, discussed in fn. 201.

84-95	Adding more instruments	1-Unison	Layered	UN, UP3, ostinato	334-433 334-433
96-101	Less-features piano/trpt	1-Unison, 2-Canon	Circle up, hands in	UP3+, Asc.scale	334-433
102-115	Adding more instruments	3b-Varying	Pencil turns/spins	Asc.scale, stuck	334-433 3333 3333
Section A_2					
116-130	Piano solo, all	1-Unison, 2-Canon	Strides, NY, NY arm rises	Sailors' theme, desc. triplet	444(44) 4444 44444 334
131-141	All	1-Unison (united)	Strides, added pose	Up-calls (extended)	4554 3434 343
Section C					
142-150	Less instruments	1-Unison	Searching	Bouncy UN, slowing	4333 433 44
151-163	Even lighter orchestration	1-Unison, 3c-Discussion	"Now what?"	Desc.triplet, composed diminuendo	444444 4444444

As the table shows, unison dancing occurs the most frequently of all dance types, differing choreography occurs about a third of the time, and dance canons around a sixth of the time. While unison dancing is more abundant, it still captures attention, especially when coming from divergent movement (types 3a-c). Unison movements are acutely striking when all three sailors face the same direction, which is more potent than unison dancing when the dancers travel in a circle or face different directions. Simple, large unison strides toward a shared direction delineate important structural points in the choreography: towards upstage to introduce the up-call motives with fuller orchestra (mm. 35-50, end of A_1), and from right to left to correspond with the piano solo and herald the start of A_2 (m. 116). With the exception of the gradual shift from the intense unison of A_2 to the lessening in C, large section breaks

are designated by abrupt changes to or from unison dancing that correspond with changes in orchestration.

This chapter explores how music and dance can work together to define and shape formal boundaries. Choreomusical analysis of the first movement of *Fancy Free* explores how concurrent shifts in physical and musical movement generate a lively scene that is full of anticipation. Changes between unison, canon, and divergent types of dance movement correspond with changes in musical sections and with musical landmarks. With a basic conception of how the forces of music and dance can combine to articulate large-scale formal sections in place, the next chapters will focus in on how local interactions between music and dance can influence extra-musical considerations, exploring the textural nuances and detailed characterizations specific combinations of music and dance make possible.

Chapter 4 - The Story of a Fleeting Romance: *Fancy Free*'s Duet

This chapter offers an analysis of Movement IV, a duet portraying a fleeting romance. The hesitant music composed for the duet is based on an irregular version of a popular song form. Departing from customary song forms, the music features asymmetrical phrase lengths and halting melodic motion which, when combined with the choreography, tell the story of the relationship's progression. In particular, a diegetic dance within the ballet provides space for intimate moments. Within the context of a romantic duet, the couple's knowledge that they are dancing together adds nuance to the narrative flow, changing both the choreography and the music.

Introduction to Movement IV, "Pas de Deux"

As the energetic third movement ends, two of the sailors who have been flirting with a Brunette follow her outside, leaving the third sailor inside alone. He has just started dancing by himself when a Redhead enters, drawing attention with a large front kick. After gestured introductions, the lights fade momentarily as they walk towards the storefront and come up with them sitting down with a drink in hand. In the silence between music, he regales her with boastful war stories, takes a sip of his drink, and eventually invites her to dance.

Their duet shows hesitancy, a caution that conceivably affected many contemporary relationships. The original Redhead, Janet Reed, discussed the approaches of many young people toward relationships during World War II as "disoriented" and "uprooted," saying:

> Although we had a very carefree attitude, we were also very tentative about relationships. There was a certain brashness and carefree feeling mixed with a sensitive, almost timid quality. We were all so terribly young, not necessarily

> young in years, but kind of innocent, and rather lonely. Our attitude was one of wanting to be close to one another but knowing that it couldn't last. So that there was this constant reaching out, but knowing that it was only temporary. Can you see that in the choreography, in the pas de deux?[208]

Reed poignantly described the transitory nature of many relationships. This reticence is seen in the music and the dancing. While the music portrays a shared, sweet moment between the two, it is not as settled or established as it might be if it were depicting a mature relationship. The choreography in the duet approaches intimacy, yet the frequent displays of hesitation affect the way the movement corresponds to the music.

Movement IV – Musical Analysis: Hesitant Connections

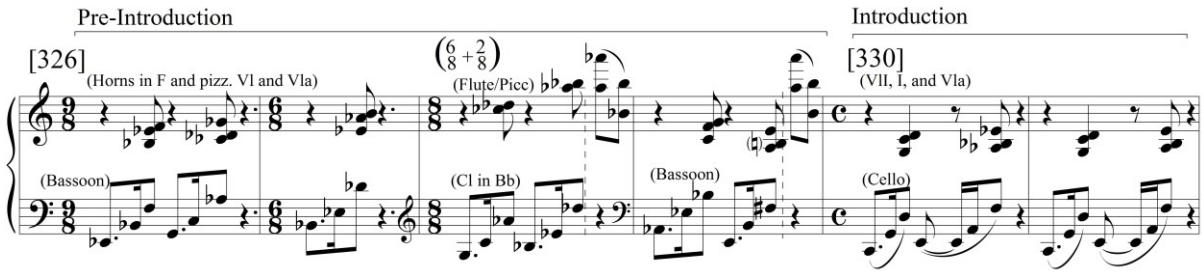
The music reflects the transitory nature of the relationship; it nods to standard forms, yet is in no way symmetrical. Constantly irregular phrase lengths are at odds with seemingly traditional melodic motives, creating uncertainty. This also affects large-scale metric changes. The movement is in a large three-part form (ABA'); the outer parts are in 4/4 meter (mm. 326-344; 362-379) while the inner section features an irregular 7/8 meter (mm. 345-361).

The music for the pas de deux begins slowly and tentatively. The first few measures function as a pre-introduction, introducing the rocking dotted rhythmic motive in an expansive manner, until things settle into a constant 6/8 + 2/8 feel. The changing lengths of the rocking motive give no musical sense of regularity, which adds to the inconclusiveness and hesitancy. Measure 330 gains regularity, subdividing the notated meter into 3-3-2 eight-note groupings while plentiful "loud rests" help provide space and create a feeling of musical

[208] Tobias, "Bringing Back Robins's 'Fancy.'"

coyness.[209] Example 4-1 shows the first six measures, exposing the drawn out and timid feeling.

Example 4-1: Mvt. IV, mm. 326-331, pre-introduction and introduction[210]



The music acquires definition at measure 330, which I term "Introduction." The notated meter simplifies to common time ("C") for the ease of the conductor, but the strings continue their 6/8+2/8 feel. The grouping division is 3-3-2, the "rumba" rhythm that Bernstein had written about in his thesis. In this movement he layers it under a seemingly straightforward 4/4 melody, before developing and stretching the rhythmic motives.

Bernstein based the main melody for the duet movement in the score on a song entitled "Big Stuff." He suggested that the song in its sung version should also be included in the ballet's score, explaining in a letter to Robbins, "You see, the pas de deux between you + Girl #2 is based on a popular song style, but rather a complicated variation of same; and I think it might also have a bit more (a lot more) meaning if the song—a part of it—had

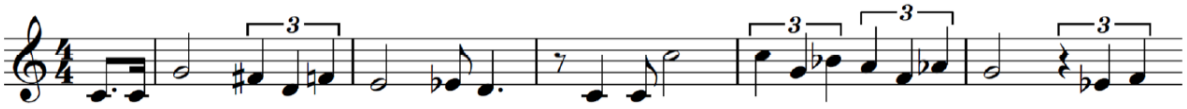
[209] For a discussion of loud rests see: London, "Loud Rests and Other Strange Metric Phenomena (Or, Meter as Heard)." The quarter-note rests filling the "2" of the 3-3-2 division are particularly poignant as the measures immediately prior featured staccato eighth-notes on the last (third) beat. The majority of the section has loud rests on the last quarter-note of each measure, with the melody notes as the only musical occurrence.

[210] The lower dotted-eighth notes are doubled with VC and bass.

already been heard in a purely nonchalant, commercial way."[211] While the song follows many norms of contemporary AABA song conventions, it is not in characteristic eight-bar, symmetrical phrases.

"Big Stuff" did end up being part of *Fancy Free*, the audience hears it emanating from a jukebox at the beginning of the ballet, before the lights come up and the sailors enter.[212] As Sophie Redfern points out, this song was a pre-existing melody that Bernstein sketched in 1943. Her transcription of Bernstein's autograph sketch of the first phrase is reproduced in Example 4-2.[213] The melody is bluesy and sinuous as it leaps up and winds slowly down to the tonic—a common tonal motion, but carried out with irregular phrasing.

Example 4-2: "Big Stuff" autograph sketch



The song has caught the attention of scholars, as it hearkens back to standard song forms while remaining anomalous from them. Peter Gradenwitz called it Bernstein's first "Broadway song," and, similarly, Carol Oja describes "Big Stuff" as using "a standard thirty-two-bar song form." Oja links Bernstein's composition to 32-bar songs with blues signifiers, including Harold Arlen's "Stormy Weather" and George Gershwin's Summertime" (really a

[211] Leonard Bernstein, Letter from Bernstein to Robbins, Sunday, Jerome Robbins Personal Papers 39/17. Quoted in Sophie Redfern, "The Bernstein-Robbins Ballets of the 1940s: Sources, Genesis and Reception," 2014.

[212] The song was written in the style of Billie Holiday, possibly even for her to sing, while sister Shirley Bernstein recorded it for the ballet's premiere.

[213] Redfern, "The Bernstein-Robbins Ballets of the 1940s," 100, her Example 3.3.

slow 16 bars).[214] The song was written in the style of Billie Holiday, possibly even for her to sing, while sister Shirley Bernstein recorded it for the ballet's premiere.

While Bernstein's blues melody does have stylistic similarities to those written by contemporary composers, it departs from typical standard forms in notable ways, including deviating from standard song form. As Table 4-1 illustrates, while the overall shape is that of AA'BA'', or quaternary song form, the four phrases are not eight-bars in length and do not total 32 bars. The first three phrases are six measures in length while the last A is lengthened before the final held note. Even including one measure of introduction, the entire song totals a mere 28 measures.

Table 4-1: "Big Stuff" vocal melody phrase lengths

Intro	1	
A	6	a*+b*
A'	6	a*+b**
B	6	c
A'"	9	a**+d
Total:	*28 bars*	

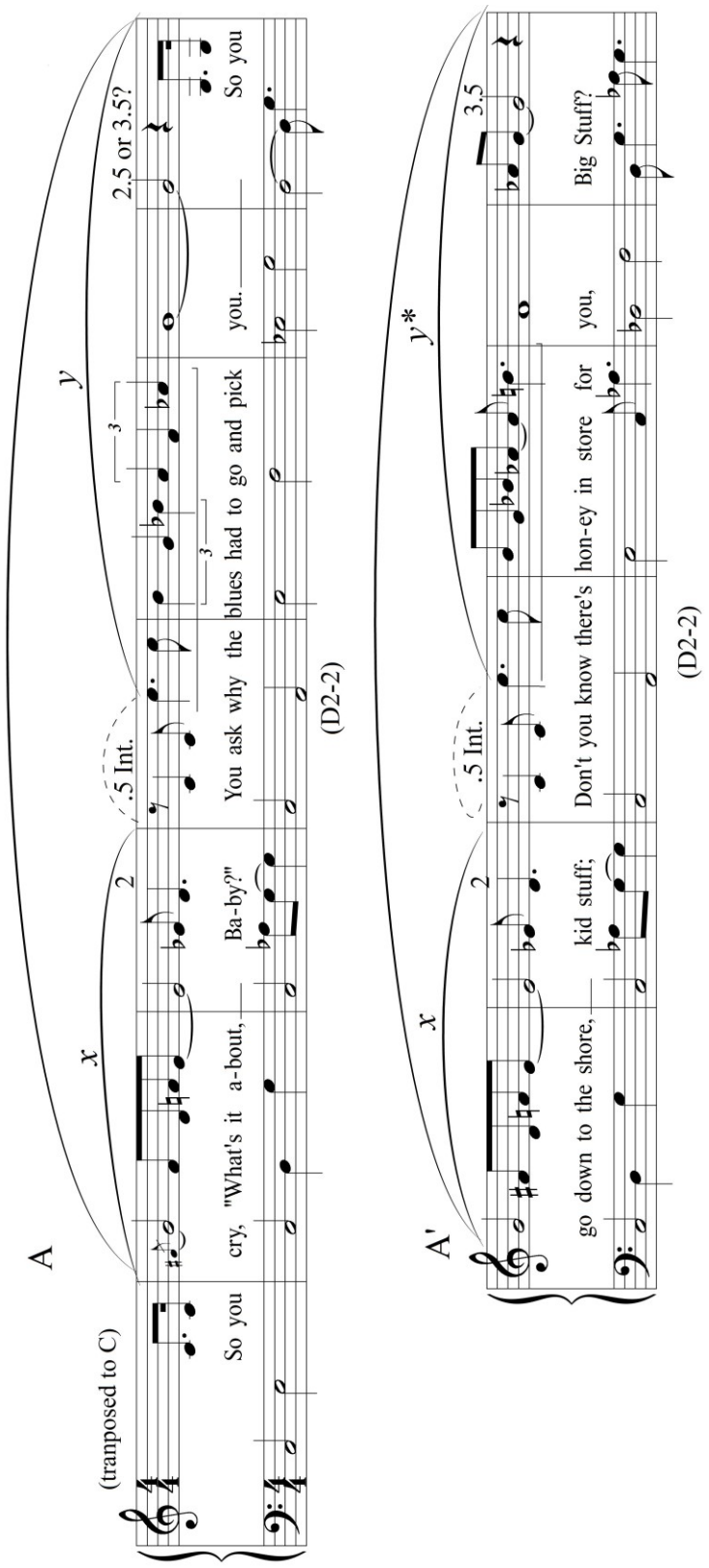
The melody is chromatic and sinuous, using repeating motives modified to form irregular lengths. Example 4-3 presents the melody for the first sung presentation of the A section with a reduced bass line to show the underlying harmonic progressions and harmonic rhythms.[215] As revealed with larger slurs, the first two A and A' sections of "Big Stuff" are divided into two smaller motives: x and y. Motive x is two-measures long with a brief

[214] Peter Gradenwitz, *Leonard Bernstein: The Infinite Variety of a Musician*, Oswald Wolff Books (New York; Berg: St. Martin's Press, 1987), 135; Oja, *Bernstein Meets Broadway*, 34.

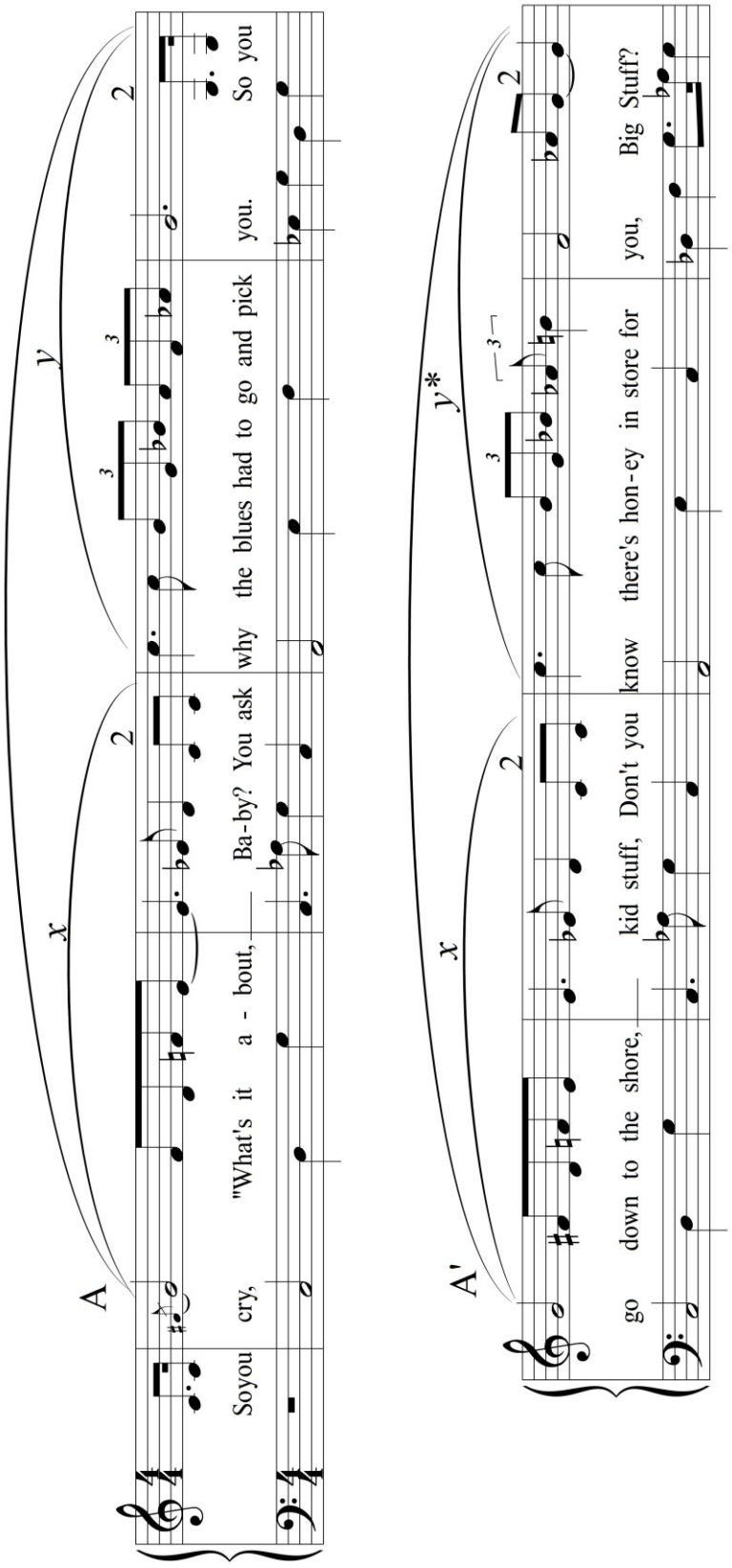
[215] Bernstein, *Fancy Free; Ballet*, 152–53 While in the score in A major, it is shown here transposed to C for comparison purposes.

anacrusis. After the first sentence of text in x, the piano starts what could be a one-measure interlude or delay, but the y motive in the vocal melody enters earlier than expected. The anacrustic gesture "You ask" is placed just after the bar-line with a lengthened rhythm, displacing the melodic downbeat to arrive mid-measure on beat three (D2-2, in the notation of Harald Krebs). Motive y could be considered two-and-a-half measures long with a subsequent piano interlude, but is best understood as three-and-a-half bars long so as to match the parallel $y*$ fragment in the second phrase that follows a fairly exact repetition of x. For comparison, Example 4-4 shows a similar melody that I have normalized to fit regular two-bar phrasing with no interjected piano interludes or melodic displacement in order to highlight the significance of Bernstein's extended and irregular phrasing. Contrasted with the plainer version, the changing phrase lengths and the resulting mid-measure melodic displacement Bernstein chose are put into relief. His melodic mutations help to create the sense of fleeting time shared by the two potential lovers.

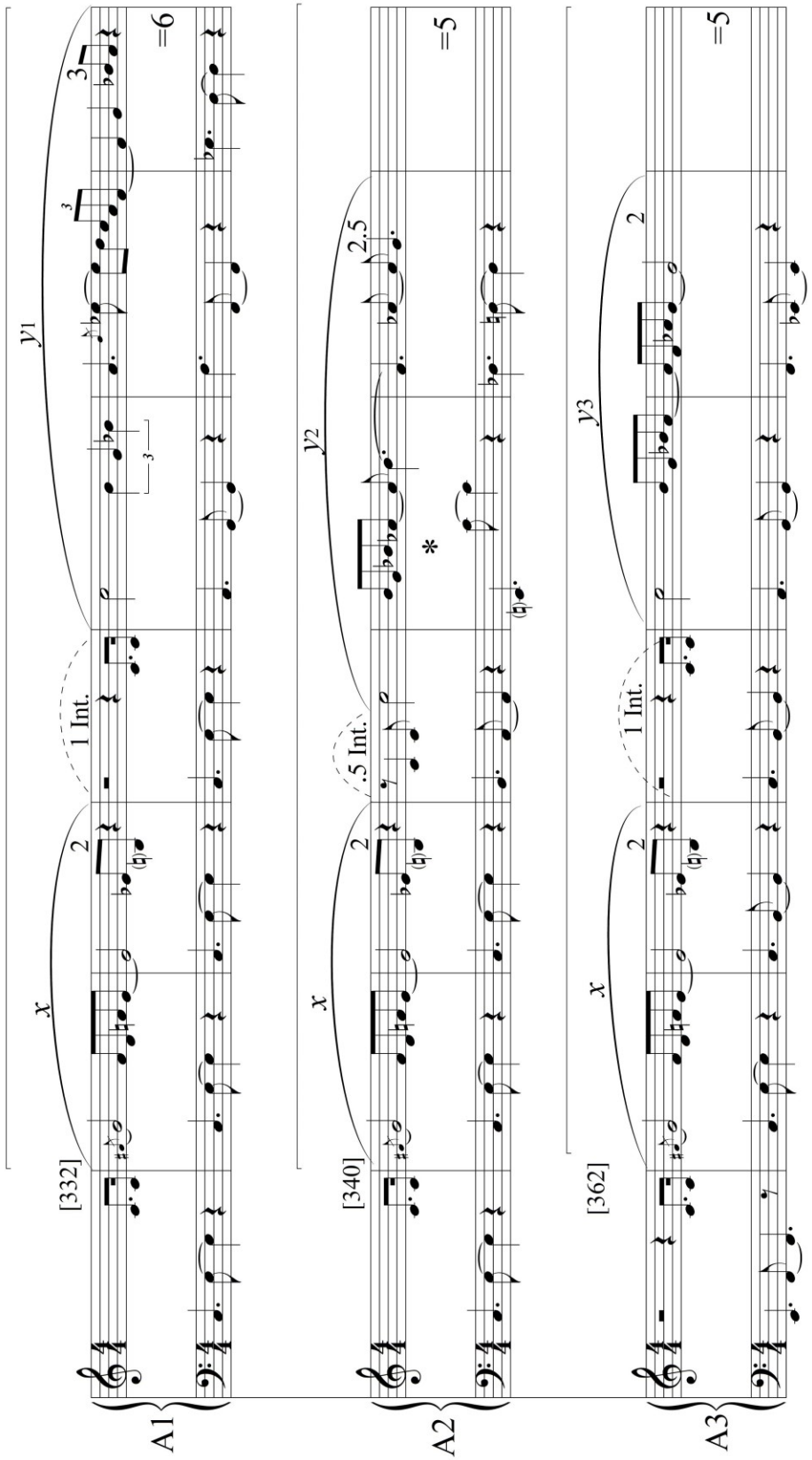
Example 4-3: "Big Stuff" from jukebox, x and y motives in A and A'



Example 4-4: "Big Stuff" normalized to fit in standard 2-bar phrases



Example 4-5: Mvt. IV, main "Big Stuff" melody variants



Knowing the underlying irregular phrasing inherent in "Big Stuff" helps us to understand how melodic motives are altered further in the score when music based on that melody aligns with choreography in the ballet. Example 4-5 (p. 116) shows how Bernstein used variants of the "Big Stuff' melodic motives in Movement IV. The idea of a vacillating romance affects the lengths of the smaller motivic fragments and the larger A phrases.

In the score, after a short anacrusis, the first presentation of "Big Stuff" motive x lasts an even two measures, followed by a one-measure piano interlude. As y_1 is extended to three measures, A1 then totals six measures, though these are arranged differently from the six measures of the original song. The second phrase, A2, is shorter in total length (five measures), since the interlude is cut brief by the "early" (D-2) entrance of y_2. Also different in $y_1$and y_2 is the phrase tail—the motive concludes with either eighth-notes or triplet quarter-notes. In phrase A3, y_3 combines the short anacrusis and short length to total five measures in length.

When working with choreographic and narrative constraints, Bernstein further altered the initial song melody to portray hesitation. One final version of an A phrase slowly ends the movement; the further expanded phrases function as a composed *ritardando*. The varying lengths of the A phrases are slightly unsettling and provide a sense of uncertainty, while the familiarity of the x and y motives provide continuity and familiarity. The familiarity is internal to the movement and also links the movement to the song form with its expectations of regularity.

The middle section contrasts sharply with the outer sections in its rhythms and musical feel. While the slinky melody from the A sections is sinuous, the B sections are

sharper, jagged, and frenetic. B begins in a notated meter of 7/8, with no regularity. Energy escalates during irregular phrases by expanding orchestration, spreading into higher registers, and intensifying rhythmic motives. The meters first change between 7/8, 6/8, then as the middle section escalates, the meter settles into an 8/8 meter that divided irregularly into eighth-note groups of 332, quite a contrast from the symmetrical 4/4 meter in the framing sections.

Movement IV – Choreomusical Analysis: Hesitantly Connecting

The choreography in the duet approaches intimacy, yet with frequent displays of hesitation towards making lasting connections, which affects the way the movement corresponds to the music. Most of the dancers' movements correspond with major melodic phrases, as the chorography matches the fluid 4/4 meter while the supporting 3-3-2 rhythmic subdivisions continue in the accompaniment; then during musical interludes the dancers switch to match the 3-3-2 rhythms. The choreography ebbs and flows haltingly, with gestures that depict poignant tentativeness. As shown in Table 4-2, the three-part form is subdivided into smaller sections that portray phases of the developing relationship between the two characters: as their relationship progresses, so do the music and choreography.

Table 4-2: Mvt. IV, large musical sections – hesitant connections

Measures	Music	Narrative
N/A	Silence	Wartime tales
326-331	(pre) Intro.	Invitation to dance, assume dance positions
332-339	A1	First moment of connection, then retreat
340-344	A2	Another danced moment, then she backs away
345-354	B1	Musical change to "7/8", freer dancing
355-361	B2	8/8 meter, additive, escalates to dance apex
362-366	A3	Multiple connected spins, intimate
367-369	A/B*	"7/8" relapse with 3-3-2, relationship climax, then back away
370-379	End	Music dwindles, can't reconnect.

A few initial points stand out in the foregoing overview. The couple begins gesturing in silence, and during the tentative musical introduction they begin dancing together, although haltingly, in choreographic phrases that start and stop with irregular musical phrases as she backs away and they begin again. The diegetic gestures develop into diegetic dancing as the budding romance progresses. A change in musical feel during the center section (B1+B2) allows freer dancing and an upsurge of dance and musical energy. While the dance apex precedes the climax of the relationship, there is an overall narrative arc created by both music and movement whose energy builds and then gradually subsides. Their attempted progression to achieve intimacy is ultimately stymied. The music dies down and they end up where they began—sitting next to each other in silence.

As part of the interplay between the pair that surrounds the danced duet, meaningful gestures, fragmented dance steps, and agile ballet movements are common. The different styles of movement expose the difference between dance as self-conscious action coming out of the ballet's narrative, and dance as the general form of existence in a ballet. When the sailor invites her to dance with him, specific markers are used to show that the dancer—who has been dancing since the beginning of the ballet—is now knowingly "dancing" in a more specialized context. Many turning points in the duet's chronicle occur when the partners realize they are dancing—a moment of what I call diegetic movement.

Diegetic Movement

In order to go further in this analysis, it is necessary to explain the term diegetic and explore how the concept applies to ballet. In film studies, the term "diegetic" is used to discuss elements that are inherently a part of the narrative. A French term that dates back to

1952, it was first defined as "the space within which a story unfolds."[216] Claudia Gorbman considered it as "the narratively implied spatiotemporal world of the actions and characters."[217] Elements (including music) not a part of the story space are non-diegetic, sometimes termed "extradiegetic."[218] In a film, non-diegetic music is underscored music during most of the film that the audience hears, but not the characters. One common use of extradiegetic music in cinema takes the form of a montage, to "bridge gaps of diegetic time.[219] Crossovers between diegetic and non-diegetic occur, and often to comic effect—such as when the audience realizes that merely musical underscoring turns out to be the music on a character's alarm radio.

The term is used in music, musical theatre, and opera, and while other definitions have been suggested none have been agreed on. Robbert Van der Lek states: "no suitable terms exist in musical terminology, or at least none which are unambiguous." He considered the term "incidental music," but dislikes it.[220] Christopher Palmer made the distinction

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[216] Etienne Souriau, *Revue internationale de filmologie* ([c. 1952]), Nos. 7-8, pp. 231-40, as mentioned in Raymond London, "Loud Rests and Other Strange Metric Phenomena (Or, Meter as Heard)," 4. Diegetic is translated from the French *diégetiqué*, derived from *diégesè*.

[217] Gorbman, *Unheard Melodies*, 69, her translation of Etienne Souriau, *L'Univers filmique*, (Paris, 1953), 7.

[218] Daniel Goldmark, Lawrence Kramer, and Richard Leppert, eds., "Introduction: Phonoplay: Recasting Film Music," in *Beyond the Soundtrack: Representing Music in Cinema* (Berkeley, CA: Univ. of California Press, 2007), 1-9.

[219] Gorbman, "Narrative Film Music," 201. As an example she mentions *Citizen Kane*, the scene where it shows him aging during a musical interlude. This type of montage has been recently parodied in comedies including the feature film *Team America: World Police*, and the tongue in cheek "Sports Training Montage" in a season 6 episode of the television show *South Park*.

[220] Robbert Van der Lek, *Diegetic Music in Opera and Film: A Similarity Between Two Genres of Drama Analysed in Works by Erick Wolfgang Korngold, 1897-1957* (Amsterdam; Atlanta, GA: Rodopi, 1991), 27. He argues first, it has negative connotations of being unimportant or secondary. Second, the term is used solely to describe music in straight plays, and it is not wide enough to cover opera and other fully musical stage productions.

between "*realistic* music—that is to say music that comes from within the action of a scene, like for example, the negro chorus in Steiner's score for *Jezebel*—and *commentative* music which conveys and underscores the film's action."[221] But Van der Lek considers the definition of realistic as "true to reality" so realistic as descriptive terminology does not work in stylized musical theatre. Likewise, he chooses to discard Siegfried Kracauer's terminology "actual music."[222]

In staged art forms such as opera and musical theatre, where the action happens through music, diegetic music is very common. In *The World of Opera and Its Inhabitants* Edward Cone looks at a scene from *La Traviata*. Discussing diegetic music meant to be realistic he states, "If you should ask them what they are doing, they would say, 'We are singing the brindisi just composed by Alfredo.'"[223] Different modes of song in musical theatre are examined by Scott McMillin: numbers called for by the book versus those he terms "out-of-the-blue numbers." As he notices, even in book numbers the characters often have the other, out-of-the-blue mode in mind.[224] Diegetic music is mostly sung, but there can be diegetic musicians—a clear example would be the eponymous Fiddler in *Fiddler on the Roof*.

Diegetic elements are not limited to music. Opera and theatre plots often include diegetic dancing along with singing. *The Complete Film Dictionary* affirms that diegesis

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[221] Christopher Palmer, *The Composer in Hollywood* (New York: Marion Boyars, 1990), 19.

[222] Van der Lek, *Diegetic Music in Opera and Film*, 29.

[223] Edward T. Cone, "The World of Opera and Its Inhabitants," in *Music: A View from Delft* (Chicago and London: Univ. of Chicago Press, 1989), 126.

[224] McMillin, *The Musical as Drama*, 112.

includes "*all the elements* of the narrative, whether shown in the film or not."[225] Plots that encourage internal diegetic performances are extremely common in stage productions and early movie musicals: play-within-a-play plots where the characters "put on a show" together, singing and dancing in the twice-staged performance. Examples of this include the Broadway play and movie musical *Kiss Me Kate,* or Mickey Rooney and Judy Garland movies including *Babes in Arms* and *Strike up the Band*. Scenarios such as these center around diegetic production numbers that emphasize singing and dancing.

This type of imbedded performance creates its own blurred boundaries between diegetic and non-diegetic. In dance, stylized motions, gestures, and steps can be understood as belonging to the diegetic realm, but take place within a polished performance number, rather than the realistic version actual characters would execute. An example of this is the barn-raising dance in the 1954 musical *Seven Brides for Seven Brothers***.** Yes, they are having a social dance at that moment in the plot, but surely the diegetic folk dance by untrained inhabitants of the small mountain town would not include the grace and agility of the finished production number. Diegetic movement happens in ballet productions as well, with similar subtleties and gray areas. In traditional ballets (with Russian or Italian heritage), a ruler will often have a performative and showy presentation for the subjects or surrounding crowd, but the actual steps performed by the trained dancers transcend the probable simplicity of the idealized diegetic movement.[226]

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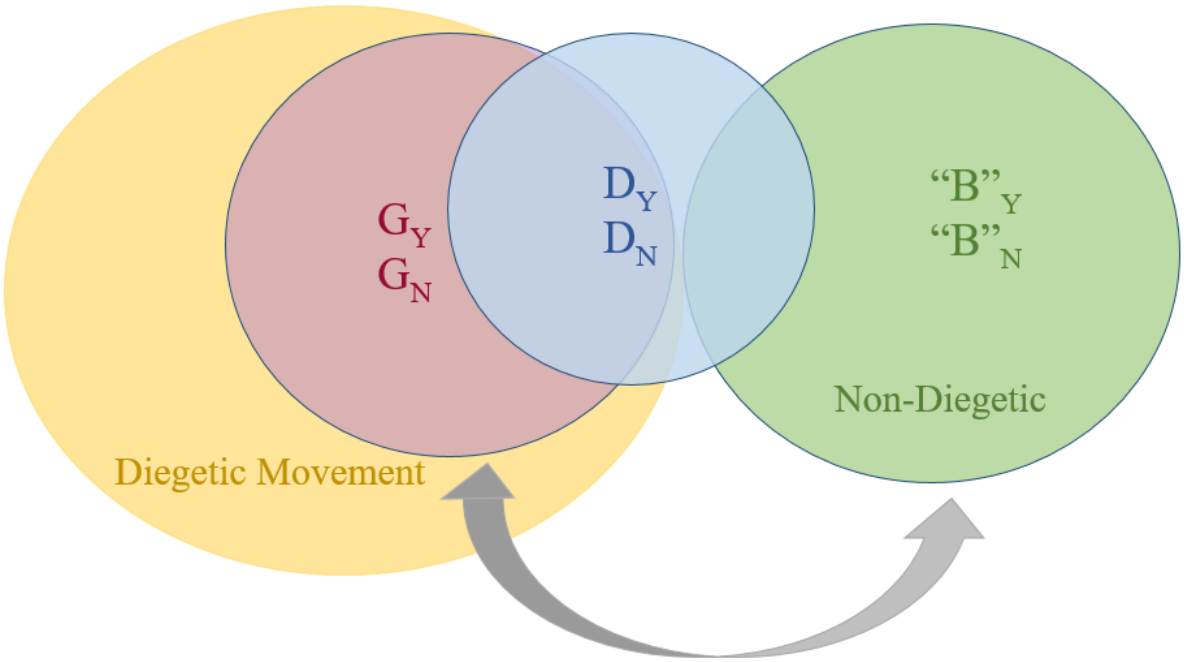
[225] Ira Konigsberg, *The Complete Film Dictionary*, 2nd ed. (New York: Penguin Reference, 1997), 91. Emphasis added.

[226] One could argue that sometimes the simplicity does match—think of Herr Drosselmeyer's narrative storytelling, and Clara and the Nutcracker prince's retelling of events in sections of *The Nutcracker*. But these

My methodology classifies movement into three main types: Ballet, Gestures, and diegetic Dance. Within each of these types they are split further to show whether the dancing corresponds to or diverges from the musical score. While there is often overlap between these species which function more as a continuum than as distinct categories, their intersections can be conceptualized as shown in Figure 4-1.

Figure 4-1: Classifying movement types



"Ballet" is the default category during a ballet. The majority of the performance will have dancing and constant movement, yet not be specifically gestures or diegetic movement. While diegetic dancing is possible, it is not usually assumed. This is due to the gap between the idealized diegetic movement the character in the narrative would experience and the actualized choreography the performer presents to the audience. Ordinarily, chorographic

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are usually moments of diegetic gesture, not necessarily "I am dancing" moments. So I differentiate diegetic gestures from the larger category of diegetic movement, which implies known dancing.

phrases and dance accents align in time with musical accents, but sometimes a dancer's movements appear completely disjointed from the music the audience hears. I denote danced movements that do correspond with the underscored music as B_Y ("yes") and those that do not as B_N ("no"). Extended ballet areas are the most likely to have strong musical correspondence (B_Y).

I will define gestures as specific motions with clear narrative function: the dancers are aware they are signaling with coded meaning. Gestures include a simple wave goodbye, a shrug, or a sailor using his hands to describe a woman's curves. They can imply specific verbal meanings such as "Come pay this bill!" or "Your idea stinks!" Gestures that correspond with the timing of the underscored music are G_Y ("yes") and those that do not are G_N ("no").

Diegetic "dance" movements are where characters explicitly acknowledge that they are dancing. More than explicit gesturing, these are conscious and specific references to the act of dancing, often indicating commonly known dance steps. The sailors refer to steps from tap and soft-shoe vocabularies including a heel-kick (or "bell kick") and shuffle-ball-change sequences. This category certainly overlaps with the prior one, as one can gesture about dance steps, yet they are still separate categories because the narrative awareness the characters show of the act of dancing. Again, affirmative musical correspondences are shown with D_Y, versus negative correspondences: D_N. Changes between the three movement style categories can create formal boundaries, providing detailed structure to a movement. The distinction between Y/N correspondences nuances the three larger categories, helping to tell a story, create a specific affect, or generate various onstage characters.

Diegetic Movement in the Duet

The duet in Movement IV is exemplary of diegetic dancing combined with gestures, which, along with music, create the atmosphere of a first dance between strangers. As Robins specified regarding the duet, "There are moments of casualness mixed in with sudden moments of it being hot and intense."[227] The mixture happens due to diegetic awareness; pauses are caused by the couple's knowledge that they are dancing together. The romance progresses at her choosing: when they begin to get too close she pushes away, stopping things from advancing as swiftly as he would prefer. While realistic and descriptive gestures begin and end the duet, the middle "duet" section is all "danced" diegetic movement, often balletic steps mixed with gestures. Mixtures of movement styles are most common during moments of push and pull between the genders, the Redhead's rebuffing the sailor as he pursues her. The following detailed choreomusical analysis will show how nuanced correspondences between dance and music create fleeting momentary connections in the narrative.

Exploring the A1 section in more detail shows how the combination of diegetic movement types, pausing moments filled with space, and the shifting balance between the sailor and female, together create the arc of movement as summarized in Table 4-3.

[227] Jerome Robbins, "Jerome Robbins Personal Papers, 1923-2000 | The New York Public Library," box 40, Jerome Robbins Dance Division, accessed June 25, 2013, http://www.nypl.org/archives/877.

Table 4-3: Mvt. IV, choreomusical analysis of elements in A1 section

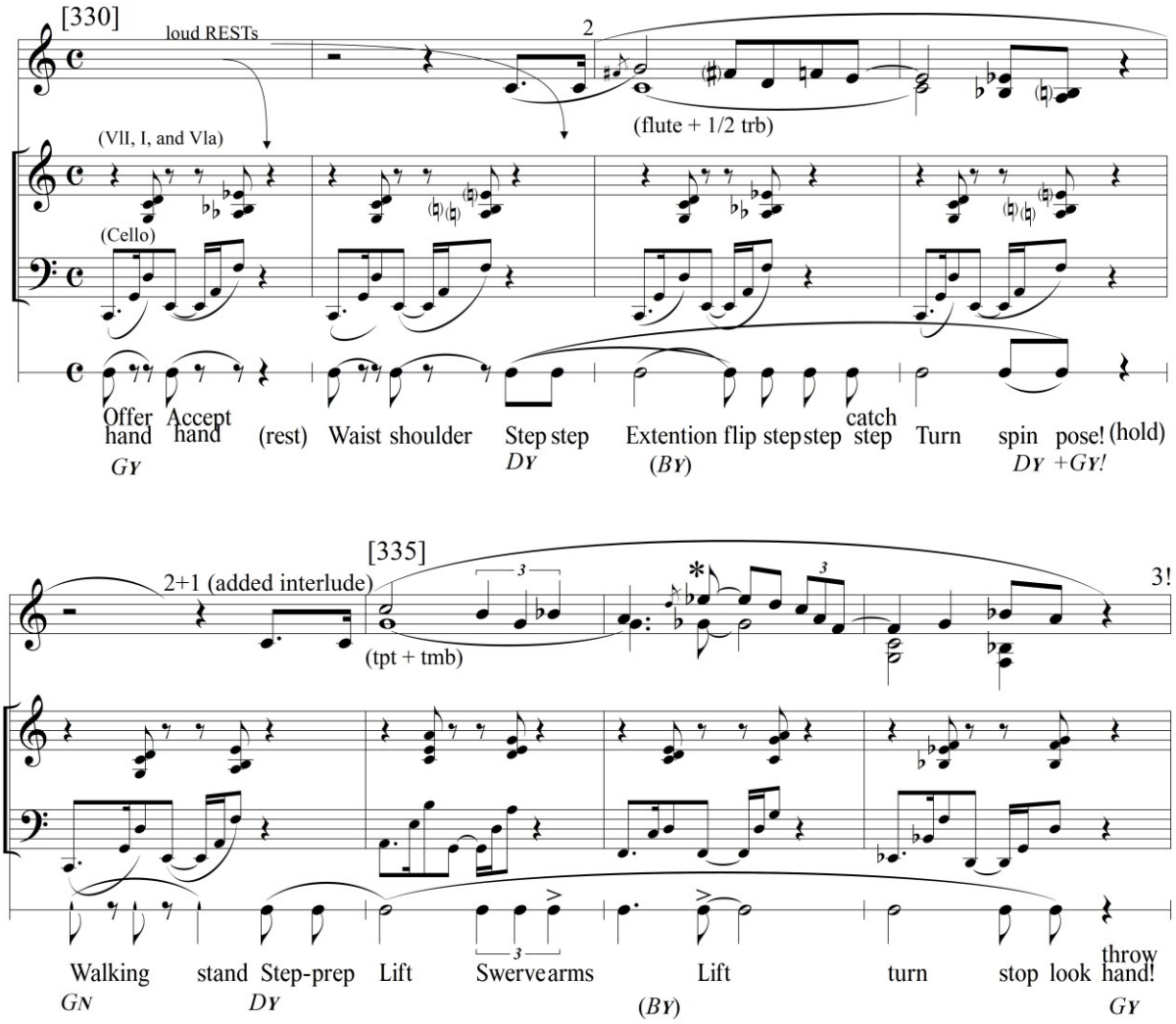
Measures	Music	Narrative	Style	Lead Gender
N/A	silence	storytelling	G_N	H-tries
326-329	pre-introduction	new offer	G_Y	S-smiles, assents
330-331	introduction	assume positions	G_Y	H-leads, S-assents
332-333	melody *x*/rest	"dance"	D_Y (B_Y), G_Y!	share longer phrases
334	interlude	walk, sway	G_N	trading
335-337	melody *y*/rest	"dance"	D_Y (B_Y)	sharing
338-339	interlude	too close!	G_Y (to D_Y)	S=separates, leads

The mimed wartime storytelling that begins the movement does not correspond with music, as there is none (G_N). These diegetic gestures are stylistically exaggerated to reach past the metaphorical footlights, but still qualify as "realistic" gestures compared to the surrounding ballet. When the sailor stops this frantic crowing and attempts a new tactic, the silence ends and the music slowly begins. He stretches his arms wide; then places his hands behind his head, wiggling his fingers to show his latent tension. This studied movement matches the initial exploration of the pre-introduction music. The composed musical space (the loud rests in the opening measures) gives her time to consider how she will respond to his advances, and when she rises and walks away from her chair the audience momentarily wonders whether she has had enough and is leaving, or perhaps is walking towards the jukebox to change the music. Whatever her intentions are, she is in charge of the situation and after he invites her to dance, she decides to let the relationship resume.

As seen in Example 4-6, their paired movements link intimately with the music, with both the long dance phrase and the beat-by-beat rhythmic intricacies. The example's bottom stave indicates dance rhythms with note-heads, dance accents with accent marks, and choreographic phrases with slurs. During the beginning of the musical introduction (mm. 330-331) the sailor offers the Redhead his hand, palm up, as an invitation from the leading

partner asking, “Will you dance with me?” She accepts, placing her hand in his to take the follow position, as it is commonly referred to in social dancing. This begins the move from Gesture (G_Y) to Dance (D_Y), as the dancers recognize they are beginning to dance together, and after a breath during the musical rest (a 2 of the 3-3-2 internal division) they continue to assume dance positions as he gently places his right hand around her waist and onto the small of her back. She allows this and joins him, placing her left hand on his shoulder, movements that take place smoothly and leisurely. The spacious feel continues into measure 331, but instead of pausing, the dancers lift through two steps to prepare for their upcoming dance. The couple’s preparatory steps function as a dance anacrusis corresponding with the musical anacrusis in the melodic flute solo. Her lengthy front leg extension complements the long note; then while the leg remains in the air, she flips her body and matches the eighth-notes with three small steps. During the second half-note the couple turns, a slow and elongated rotation that converts to a faster spin, which he leads by drawing her hand in a circle over her head. He pulls her closer in a lunge for a sudden pose, which they hold during the musical rest. While his mimed storytelling over the silence did not win her attention, she enjoys dancing with him to the music, and their brief relationship lives in that physicality, as music and movement intertwine to create intimacy.

Example 4-6: Myt. IV, mm. 330-337, choreomusical analysis



However, achieving intimacy is not easy and the pair's relationship is tenuous at best. Her choreographed caution affects the irregular musical phrase lengths. She walks away from him, possibly startled by the closeness of their last pose, during the one-measure interlude that breaks the nascent two-bar hypermetric pattern, with the only moment of non-correspondence between music and dance during the duet (G_N, m. 334). He joins her with gentle gestures that casually engage with the music. They start dancing again (D_Y) during the trumpet solo melody, a phrase led by the female. After her *tour jeté* over his head, she swerves her hips and arms, accenting the third triplet. As the music and dance advance

together, the sailor gets progressively bolder—he lifts her to the highest point up to that juncture (marked with an asterisk in m. 336) to accent the musical emphasis on a flattened scale-degree three. Verging on fluent balletic movement (B_Y), the lift spirals down into a male-led turn—he spins her under his hand so that her head must bend forward. The growing involvement and intensity of the dance, corresponding closely with the music's escalation, could be seen as the reason for the musical phrase expansion to a three-measure phrase. When the trumpet's melody comes to a close the dancers are quite tangled together, a fact she suddenly realizes, pausing to look at his arm wrapped tightly around her. Her thoughts seem to be, "No! Too close, too soon" and she throws his hand away, triggering a musical interlude.

She is the dominant partner in the power play between genders during the two bars of interlude and the following musical phrases (mm. 338-344). In the interlude, she withdraws and gently walks away from him, pauses for a foot flick, turns back to smile over her shoulder, then takes control of the situation—things will now be on her terms. She performs a beautiful back turn (in *arabesque*) then a long, high leg extension to the front (*developé*) raised on half-toe. He responds by pulsing his knees, the only sharp dance accent until her sharper shoulder rolls coordinate with the wiggling melody. The partners match the extended anacrusis with an elongated dance preparation, causing metric displacement dissonance (D2-2). Similar to the last section, at the end of this phrase the dancers end with the music, accenting the matching eight-notes on "three +." Once the solo clarinet melody finishes and she is again standing on her feet, the romantic moment is gone and she removes his hands from her waist. A video clip of Carolina Ballet's 2009 performance illustrates how the power

play between genders interacts with shifts between gestures and dance, shaping the musical and choreographic phrase lengths in the A section (CLIP).[228]

In terms of diegetic movement and music in Section A, the characters know that they are indeed dancing together, but the pas de deux the audience sees is not a realistic dance between a sailor on shore leave and a relative stranger. Although one could imagine the diegetic music that the dancing characters are hearing as they dance together, the orchestral music the audiences hears is not the same as that idealized diegetic music. Despite the differences between what is presented and what would be realistic, it is understood as diegetic movement and music in context of the ballet.

Entering the B section, it is likely that the performed characters perceive a change in the music they hear. The middle 7/8 section delineates a drastic change in the music; perhaps this change is a new song emanating from the jukebox in the bar. This musical change accompanies a change in the quality of their danced romance. While their prior courtship was halting, in the upbeat middle section they relax, smile, and enjoy dancing together. She is more confident when she is in control of the speed of the progressing relationship, and the relationship advances as the music and movement shift together.

The 7/8 section (mm. 345-361) begins in a tentative tiptoe, with no regularity, entrainment, or apparent rhyme or reason to it. Excitement courses within the irregular phrases through choreographic growth to match the music's enlarging orchestration and

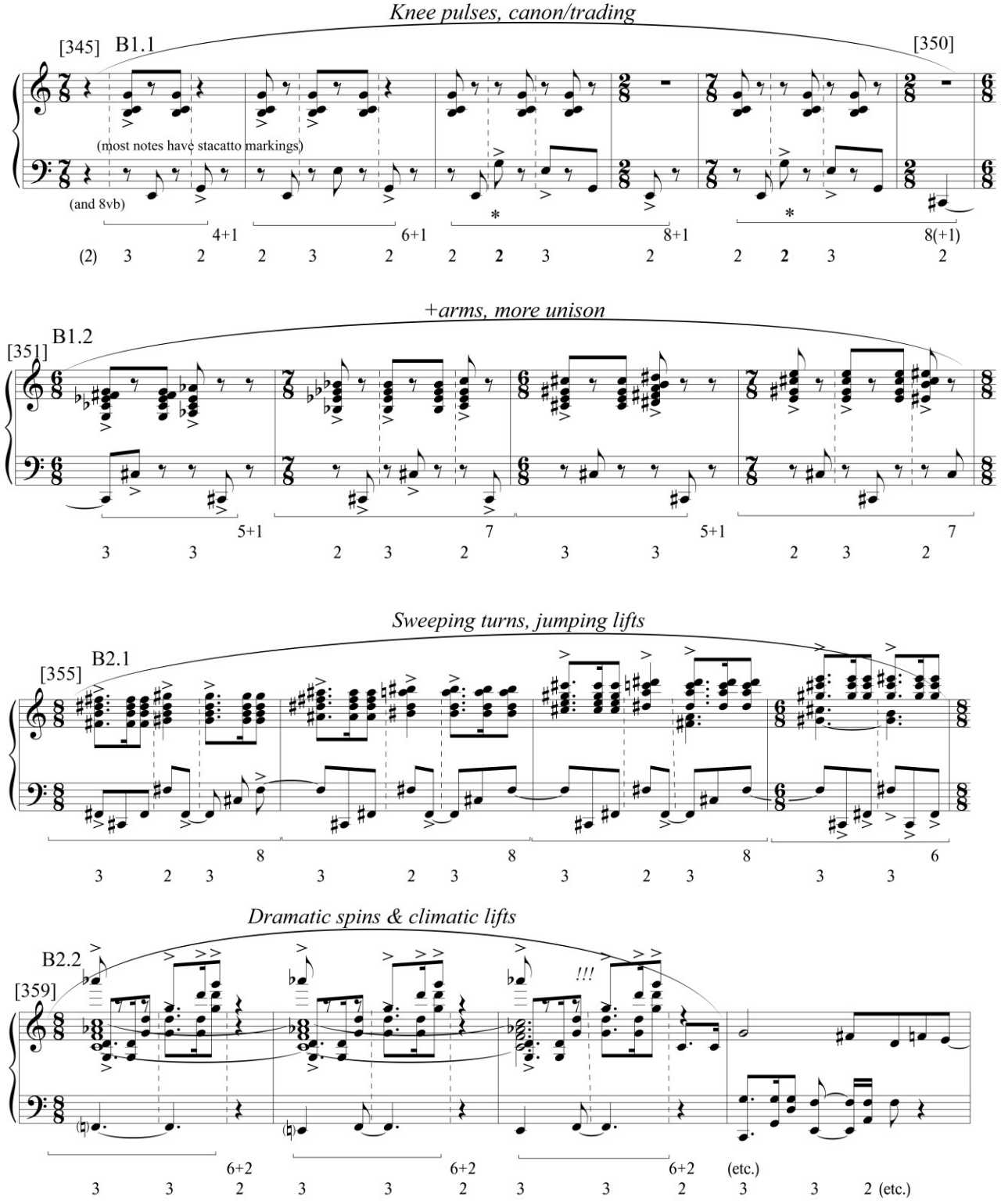
[228] Carolina Ballet. "Do They Know They Are Dancing - Clip 3: Mvt. IV,mm. 330-333." *YouTube*, 2009. https://youtu.be/r2UCIR6Rars. This and other linked clips are also accessible by referenced URLs.

higher registers. As shown in Table 4-4, I break the 7/8 section into four segments (B1.1; B1.2; B2.1; B2.2) based on these changes in music and choreography. A musical reduction with accompanying choreographic ideas is shown further below in Example 4-7.

Table 4-4: Mvt. IV, mm. 345-361, inter-measure 8th-note groupings, 7/8 section

Section [Mm.]:	**B1.1 [345-350]**	**B1.2 [351-354]**	**B2.1 [355-358]**	**B2.2 [359-361]:**
Orches-tration:	Tpt/Trb/Tba+Strings/pno	Horn, add woodwinds	Wdwnd↑, add Tpt,Trb	Add pno, all in
Register:	$E_{(1)}$2-G4	C#2-E#$_{(6)}$5	F#1-E#6	E2-A*b*6
Inter-measure groups:	(2)32|232|2**2**3|2|2**2**3|2|	33|232|33|232	323|323|323|33	332..|332..|332..
Rhythmic motives:	eighth-notes; ↑↓ - ↑↓↑ motions	6/8 feel, repeated notes	dotted-quarter note and eighth-note in 6/8	continues higher, longer notes underneath
Grouping:	4+1, 6+1, 8+1 8(+1)	5+1, 7, 5+1, 7	8,8,8,6	6+2, 6+2, 6+2
Steps:	Knee pulses, cautious	Add arms, higher range of motion	Sweeping turns, jumping lifts	Dramatic falls, climatic lifts
Position:	Facing partner or back to back	Facing/side-to-side, matched	Touching and lifting	Supported, interlaced

Example 4-7: Mvt. IV, mm. 347-361, musical reduction of B section divisions



The four divisions of Section B escalate through orchestral and registral changes. The dancers pulse their knees in canon during B1.1 to brass accents over strings, with woodwinds joining. In B1.2, the woodwinds climb to higher registers, joined by trumpet and trombones. B2.1 and B2.2 are orchestrally the most substantial: *tutti*, including piano and added tuba. The increases in volume and pitch correspond with an increase in the energy of the dancing, and the advancing intimacy between the couple.

The choreography expands with the music, intensity increasing through mounting musical rhythms and broader physical movements. While the notated dotted lines group eighth-notes in smaller cells of two and three, larger groups are made audible by delimiting rests. To show a detailed example of this, the B1.1 and B1.2 sections are examined in Table 4-5, where integers show eighth-note groups with plus signs for rests (e.g.: 4+1). The inter-measure groups start tentatively (4+1, 6+1, 8+1, 8); then increase in musical regularity to groups of 5+1 and 7.

Table 4-5: Mvt. IV, detailed dancing phrases during B1.1 and B1.2

B1.1: - pulsing eighth-notes

1. They pulse knees (4+1) (standing facing each other).
2. They turn apart into a strong second position (feet apart)—she leads the knee pulses; he follows (6+1).
3. Slightly different choreography for each—she has playful footwork, *coupé*'s her foot; he walks with a slight leap (catch-step) upstage, ending in a wide second position (8+1).
4. He leads a sequence of steps (no knee bends); she follows a quarter-note delayed = *Chasé*, turns, lands in second (8+1), with a big accent on the downbeat of 350 (8(+1)).

B1.2: – arms are added

5. They both bend knees together—developing the quick pulse as they stay bent; then swivel side to side. The accent that ends this phrase is unique as arms extend on the rest (5+1).
6. He begins quicker swiveling motions (double time), clapping sharply with arms high and legs straightened, to end simultaneously with the musical accent. (7)

7. They turn to face out, stand and prepare in second again, the "bend" by itself is now combined with the first side swivel (they do this together) and they stand straight, arms accenting out with a slight flick. (5+1)
8. He lunges in, she follows (both on the ball of their foot), and the coupe turn helps them prepare for the transition section at 355. The turn is smoother than the steps before, each different—him to the back, her going forward. (7)

The two dancers become less independent and more connected as the B section progresses. In Example 4-7 above, large slurs indicate B1.1 and B1.2 dance phrases and matching eighth-note groups indicated by brackets below the staff—these correspond with prose dance descriptions in Table 4-5 that detail their growing confidence. During the first four groups (B1.1), lower body movements accent lower hits in the bass line with sharp knee pulses. With one exception, the pair shares the same dance steps, although often in canon. While of varying lengths, all four shorter divisions in B1.1 end with a dance pause that coincides with musical pauses, except for the music's structural downbeat on measure 350, which ends that section. During B1.2, the dancers add emphasized large arm movements, including outward flicks, reaches, and raised hand claps, increasing the dynamism.

The choreographic style changes more frequently during B2.1 (mm. 355-358). Not simply touching in the decorous dance position with which they began, they are now dependent upon each other, moving together and supporting each other's body weight as momentum continues building. This choreography has more drastic vertical movement and turns: leaping up, bending down, turning, and intertwined touching. For the downbeat of measure 355 that begins B2.1 he holds her waist with both hands, supporting her in a dramatic backward bend as her body scoops around in a circle. He continues to hold her waist or lift her from underneath her arms, only releasing her for a few independent turns

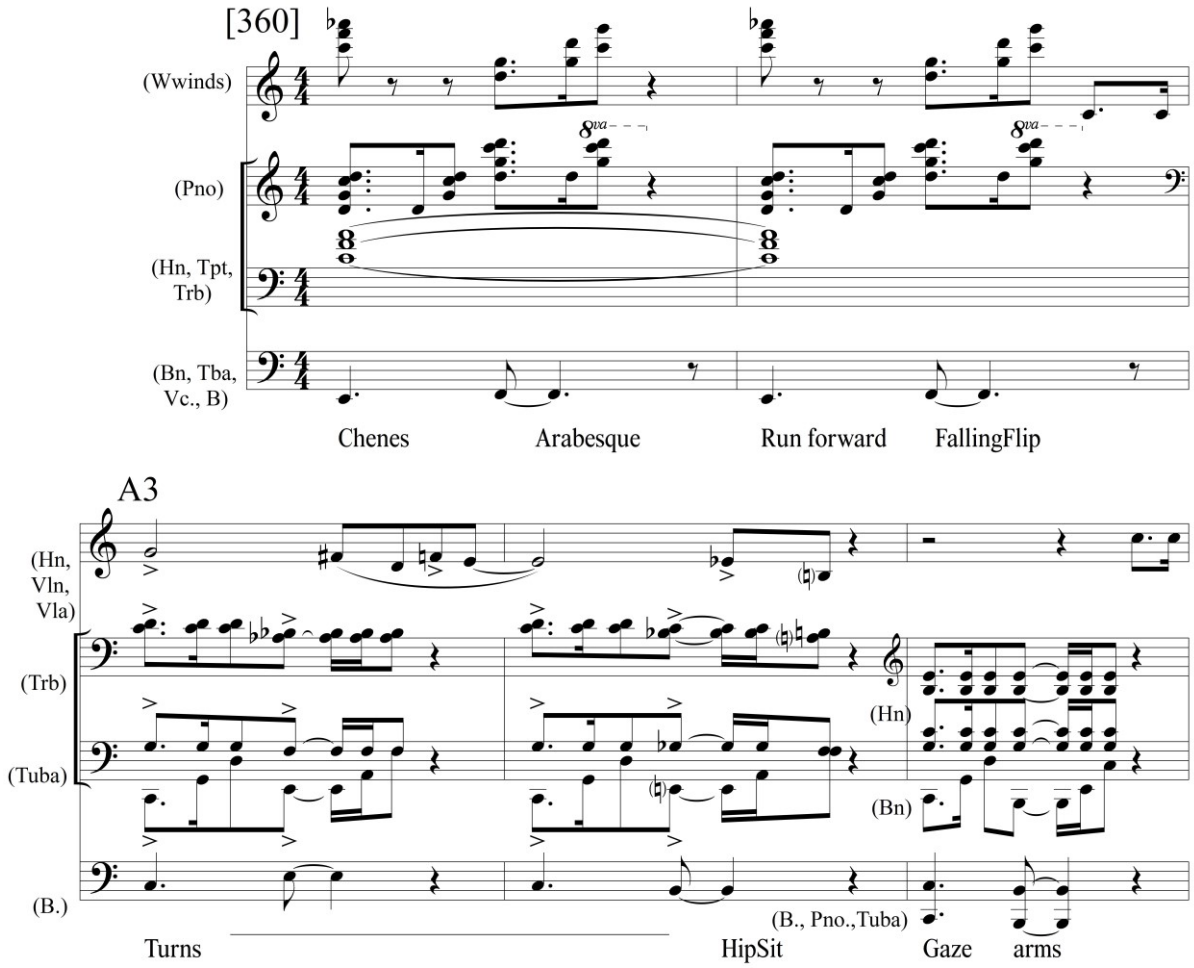
before again lifting her over his head. The final turn of B2.1 is also supported: he twists her around directing her wrists with his hands in a coiling motion that shows trust.

The partners' mutual reliance on each other continues to increase through the rest of the B section. At the end of B2.1 (m. 358) she holds his hands for support as she extends her leg high to the side in preparation for B2.2 (m. 359), the height of the dancing with full range of motion and expression. On the downbeat of B2.2 she falls backwards, her extended leg swinging around behind her, dependent on him for support as he runs around her making them both spin. They separate briefly, then she runs towards him and dives face-first towards the floor into his arms as he flips her a full rotation so she ends upright. The thrilling falling-flip is the apex of the dancing, and ends the middle section. The rest of the movement cools off gradually. Longer dance phrases maintain the momentum by spinning, with gradual deceleration.

They are dependently connected for the longest individual step in the duet, which occurs during the transition from B2 to A3 as shown in Example 4-8. Coming out of spinning *chené* turns and the climactic frontward-falling flip, they stay connected for a turning lift that lasts the entire two-bar melodic phrase, which is a return of the main melody with A3. He lifts her and spins around for over three rotations until she lands sitting on his hip on the two eighth-notes that end the melody's descent. The musical interlude (m. 363) provides space filled with possibilities: she is wrapped in his arms and they share an intense gaze with faces

so close that they could kiss.[229] He is ready, but she is not. She stretches her arms up so she is no longer wrapped around him, and the close connected moment is over.

Example 4-8: Mvt. IV, mm. 360-363, apex of energy into long spin

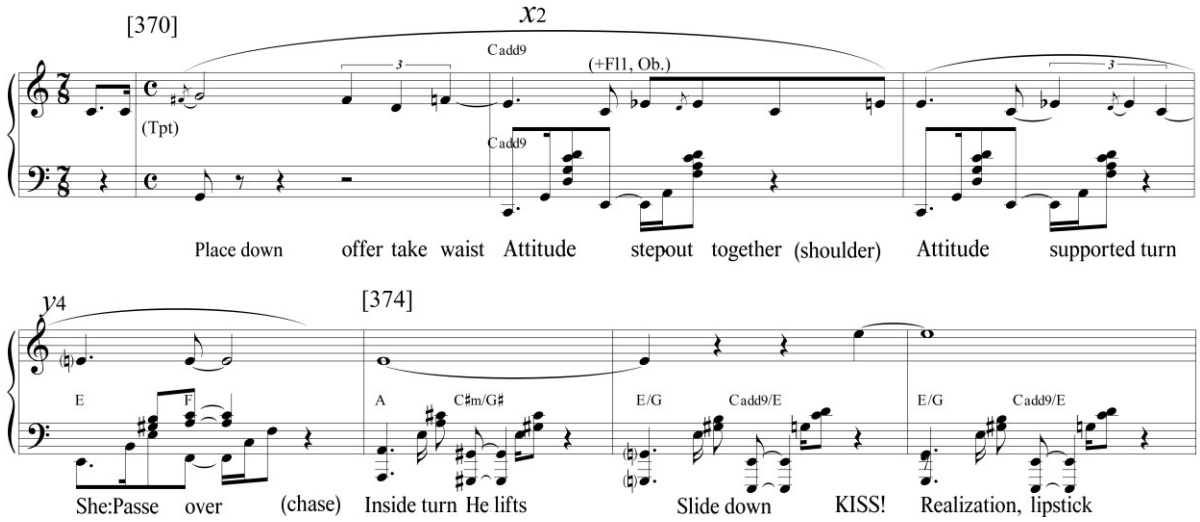


They are not as connected during the following music changes—halting stops continue to drain the energy—until a brief reappearance of the 7/8 material brings back the connection between them and leads to the romantic climax (mm. 370-376), presented in Example 4-9. With the trumpet's bluesy melody, the couple starts to dance together again,

[229] While in NYC Ballet's 1986 version they performed 4.5 turns, Carolina Ballet's 2009 production only had 3.5 turns. There was slightly slower music, but the dancers took longer getting into the turn.

mixing diegetic dancing and stylized ballet movements. With gestures similar to those they enacted before, they enter into a close dance position (G_Y), then take turns leading the *attitude* extensions, tango-inspired walks, and supported turns. This emboldens her to take control of the romantic momentum (m. 373). Her *passés* invite him to follow and he walks towards her casually and out of time. A quarter-note rest gives her space for a brief preparatory *chase,* after which she turns to end facing him. He steps in close and they dance as one for the romantic climax.

Example 4-9: Mvt. IV, mm. 370-376, choreomusical analysis, romantic climax



The romantic climax is one of the most poignant combinations of music and dance in the ballet (mm. 374-375). The last lift of their duet is simple, slow, and tender—completely different than the daring and rapid lifts they have shared together so far. The realism of the lift leads to the closest moment in their romance. Amid a steady 4/4 meter, he lifts her directly above his head and circles clockwise. She gazes down at him as he looks up at her for a brief pause until he slowly slides her down the front of his chest, their faces inches apart. The high piano "ping" on E octaves (last beat of m. 375) happens the exact moment that he kisses her gently on the lips. She is taken aback by this, especially when she sees the

mark her lipstick has made on his lips. This visual proof of intimacy halts any further familiarity. As the music dwindles during the last four measures of sustained strings and trumpets and occasional rocking accompaniment, she wipes her lipstick off of him. He shrugs and gestures with a nod to the bar. They return to the stools to sit next to each other, physically close yet emotionally strangers.

Final proof that the moment for close romance is gone comes with a comic gesture. While they walk side by side to the bar he attempts to place his hand gently in the small of her back. Feeling his grazing touch, she gives him a sharp, piercing look, at which he clasps his hands "innocently" behind his back, as if to say, "No more touching, I promise." Now that they are no longer dancing intimately, their imagined diegetic dance and their movements from the audience's viewpoint are back in agreement. They end sitting looking at each other, his head on his hand, elbow resting on the bar, looking at and leaning into her. She is slightly aloof as evidenced by her posture with legs crossed. Now that the music has faded, the intimacy of their relationship has similarly waned.

In the duet, the changing phrase lengths and resulting rhythmic displacements help to create the fleeting moment of time shared by two possible lovers in an age of uncertainty. The couple's knowledge that they are dancing together changes their style of movement, creating particularly poignant meaning when combined with transient musical phrases. Coordinating with musical changes, shifts between gestures and diegetic dancing mark formal boundaries, create momentum, and craft a specific mood.

My investigation into these combinations of dance types and exploration of the dancers' awareness that they are "dancing" in the duet offers a clearer understanding of how music and choreography together construct meaning and tell a story. Their diegetic

awareness changes the trajectory of the narrative and modifies musical elements. The final chapter will investigate how movement and music can combine to create individual onstage characters, as seen in *Fancy Free*'s three solo variations that comprise Movement VI.

Chapter 5 - Three Sailors, Three Musical Personalities

Introduction, Three Sailor's Solo Variations, Movement VI

This chapter presents choreomusical analysis of the only movement in *Fancy Free* that features individual dancers—the three solo variations for the sailors in the sixth movement. I explore how placement and repetition of rhythmic and choreographic phrases, elisions, and metric changes serve to distinguish the personalities of each sailor. The scenario by Robbins pronounces their autonomy: "None of them is long, but each is full enough to be a complete variation in itself, practically a tour-de-force dance."[230] The three sailors' characters were introduced already, but in this section of solo dances their individual personalities shine through, highlighted for the first time with different music for each individual.

The solos are initiated by group interaction that occurs in silence between each variation: the next featured sailor takes the stage, and the others sit around the table and watch him (either encouragingly, in the case of the females, or somewhat jealously, as in the case of the males). Tension between the sailors is humorously caused by the odd number of participants: three men and two women. Each sailor gets a chance to advertise his potential as a mate, and music and movement combine to feature their individual temperaments.

As before, I begin this chapter by providing a detailed musical analysis, and then I move on to the choreography, investigating how it confirms or complicates rhythmic and metric issues. This side-by-side approach allows me to explore important rhythmic

[230] Amberg, *Ballet in America, the Emergence of an American Art*, 136.

correspondences, underlining rhythmic elements highlighted by the creative team. Solo dancing allows the analyst to focus on the interaction of one dancer's movements with the music, resulting in analyses that are quite different from those of movements that feature group dancing. I argue that the combined metric and rhythmic choices in the music and choreography produce the unique characterization in each variation. Each sailor has a different personality: Sailor 1 is an acrobatic show-off; Sailor 2 is shy and unassuming; Sailor 3 is a leader who moves his hips with flair.

Movement VI.1 – Musical Analysis, Variation 1: "Galop"

The first variation is aptly entitled a *Galop*. A *Galop* is traditionally "a quick, lively dance in 2/4 time" that began in the ballroom and moved to the ballet stage, often as a finale.[231] The acrobatic and emphatic character of the first sailor is well matched by the upbeat, steady tempo. Comparatively speaking, the music is quite conventional with the same 2/4 meter and *presto* tempo throughout, making it the first movement in the entire ballet to stay in one notated meter. The variation contains motivic repetition within a larger three-part form: measures 534-560, 561-598, and 598-641. Table 5-1 outlines the formal layout of the variation, showing repetition and combination of motives *a*, *b*, and *c* within a tripartite form. The example also shows hypermetric lengths and marks where elisions happen between phrases.

[231] Andrew Lamb, "Galop," *Grove Music Online*, June 30, 2015. The genre was often included in 20th-century Russian ballet scores, such as Bizet's *Jeux d'enfants* (1871), Khachaturian's *Masquerade* (1939), and Prokofiev's *Cinderella* (1945).

Table 5-1: Mvt. VI.1, overall formal layout: hypermetric phrases, elisions

Measure	Section	Motive (s)	Hypermeter	
534	*a*	Galop	8	
542	*b*	Peaks	4+4+3=11	(elision)
553	*a*	Galop	8	
542 (2x)	*b*	Peaks	4+4+3=11	(elision)
561	*c1*	Horns	6 (2x3)	
567	*c2*	Modified desc. triplet	8,8 = 16	
582	*c1* and *a*	Horns and Galop	~8	(elision)
589	*c1* and *b*	Horns and Peaks	10	(orchestral elision)
598	*d*	Chromatic	4,3	
606	*d*	Chromatic	3,4,2	(elision)
614	*b'* and *c2*	Peak-like 12-tone, desc.triplet	(G 2/3) Layers	
633/4	*d'*	Spinning	(1+) 8!	(orchestral elision)

Major motives are introduced early: three initial horn blasts are followed by melodic motives with constant eighth-note motion that I term *a-galop* and *b-peaks*, the latter because of the similarity of the melodic line to a range of mountain peaks. To begin the second large section, motive *c* repeats three times, delineated by rests on the beginning downbeats and subdivided into two parts: a simple two-bar trumpeting pattern (*c1*) and a lyrical melody (*c2*). The low *c2* melody is inspired by, and includes, the descending third melody familiar from earlier movements. Fragments of *a* and *b* are then interjected in combination of *c*'s rapping trumpets.

While this variation seems to be straightforward with a stationary B-flat tonal area, there are unusual rhythmic matters. Rhythmic elaborations include anacruses that create confusion as to what is the downbeat and upbeat, elisions and various changes in the hypermetric patterning, and layering of three-groupings against two-groupings that add to the energy of the variation. The elaborations fit well with Bernstein's discussion in his thesis,

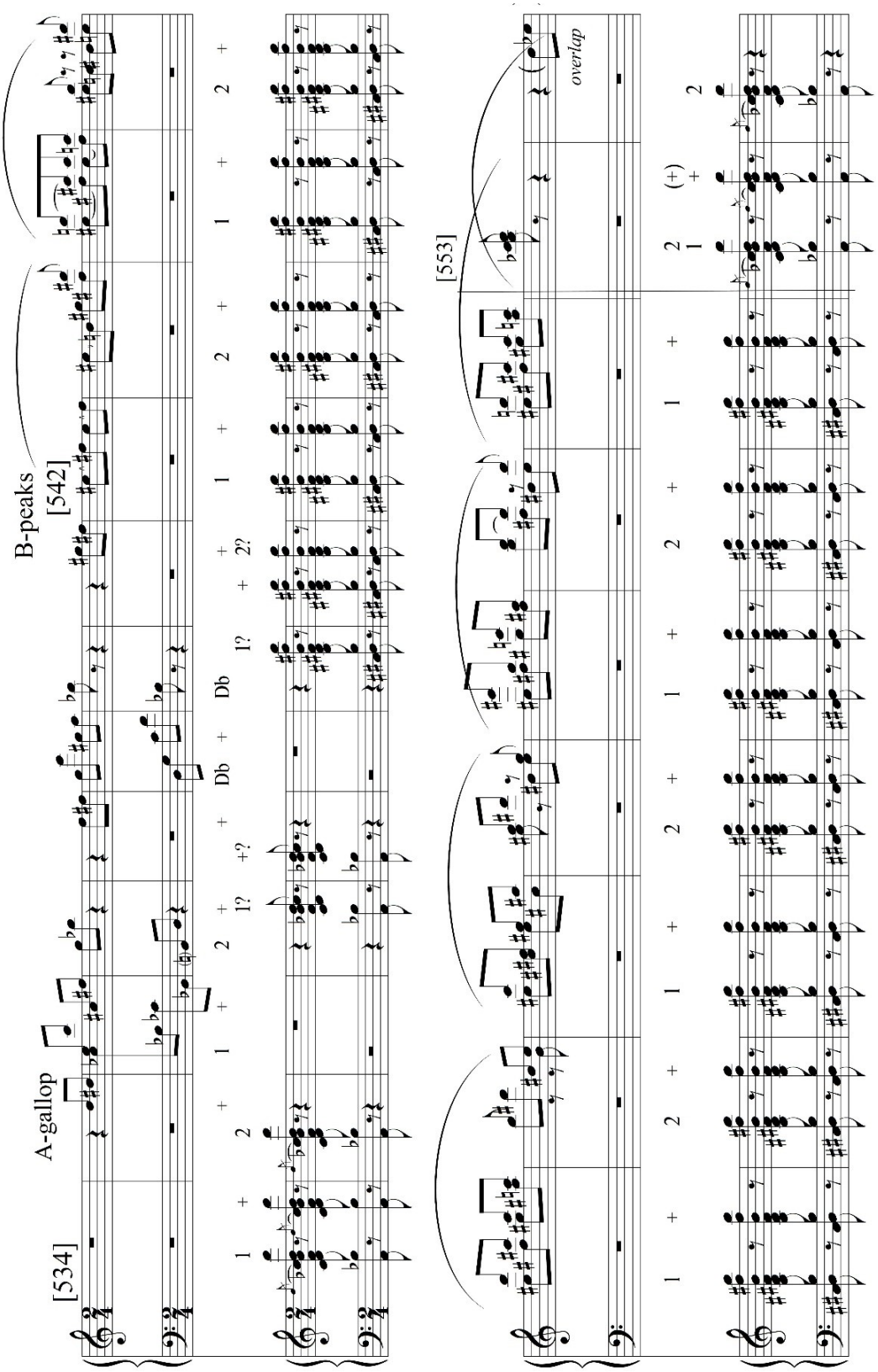
which argues that rhythmic development is the most crucial recent development in American music.[232]

There is often confusion where the "downbeat" or emphatic "one" accent is, regarding how the two beats fall within each 2/4 measure. The phenomenal accents and placement of the phrases frequently stress the middle of the measure as Bernstein manipulates the placement of the strong beat within melodic phrases. Following numerous two-note anacruses before the downbeat, some melodies accent the first beat as the downbeat, while others displace the anacrusis to beat one, causing the sense of an accented downbeat on beat two and inviting choreographic interpretation.

Bernstein also manipulates longer phrase lengths, by melodies that add up to eight-bar phrases with shifting internal phrase lengths that confound and muddle the expected two-bar hypermeter. Example 5-1 shows motivic use of anacruses and hypermetric rhythmic confusion at the beginning of the movement.

[232] Berstein's thesis, Leonard Bernstein, "The Absorption of Race Elements into American Music," in *Findings*, 1st ed. (Simon & Schuster, 1982), 36–99. I discuss his thesis in more detail in Chapter One.

Example 5-1: Mvt. VI.1, mm. 534-554, showing rhythmic confusions



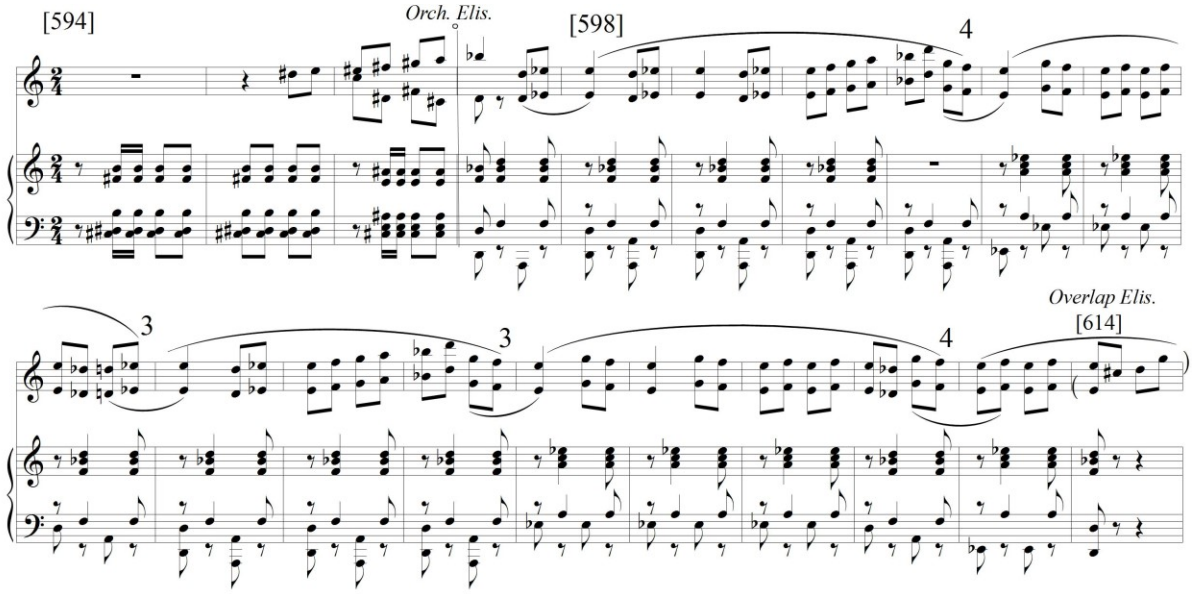
The underlying hypermeter is in two-bar pairs, and although the melodic fragments add up to eight measures, they are internally subdivided into asymmetrical lengths (3.5+1+2+1.5=8). Integers between staves three and four show the hypermetric strong/weak measure pairs that begin clearly and end obfuscated. The group of three horn blasts begin on beats 1-2-1, which equals "1+2" on the next hypermetric level up. Four bars later (m. 537) two similar horn bleats begin on beat two, or the "+" of the next hypermetric level, which could confuse the listener. A conservative listener may expect another accented attack on "1+2!" as before, but be thrown off track since the attacks begin on the "+". The last three horn blasts may be heard either as an anacrusis on "+1+," or as 1+2, similar to the beginning. Either the hypermeter is interrupted, or the motivic fragments are displaced. A similar metrical uncertainty occurs at measures 582-590 when interjected melodic fragments and elision cause placement of the accented downbeat to shift, a metrical conundrum that choreography clarifies.

The elisions in Movement VI.1 are of two types: hypermetric elisions affecting the two-bar hypermetric phrases, and what I term "orchestral elisions" that only seemingly disrupt the hypermeter with oddly placed changes in orchestration but in actuality continue the two-bar phrases that are surprisingly strong in this movement. An early example of elision is shown in the last bar of Example 5-1 p. 144. A vertical line in the graph marks the hypermetric elision where a two-bar phrase is only halfway completed when another begins: the three strong chord blasts from *a,* an elision that interacts with downbeat/upbeat confusion.

The section in Example 5-2 shows an example of both types of elision, as well as Bernstein's hypermetric play with larger groups. The orchestral elision is at measures 596-

597, where abrupt changes in orchestral accompaniment in the middle of a two-bar pattern seem to create an elision, yet the melodic phrases assure the two-bar hypermeter is still in place. Hypermetric play happens at measure 598. The chromatic melody *d* is in a call and response style as the antecedent question ascends and the consequent answer descends. The melody is irregular: the three-note chromatic rise happens three times going up, and twice going down, leading to an uneven hypermeter in groups of four and three bars. On its repeat, the pattern is reversed, with hypermetric phrases of three then four bars, making the entire section: 4334 before a short, two-bar "outro" transitions into the next section. The hypermetric overlap elision is at 614, while the hypermetrically strong measure of the next phrase of *d* begins on the weak measure of the last phrase.

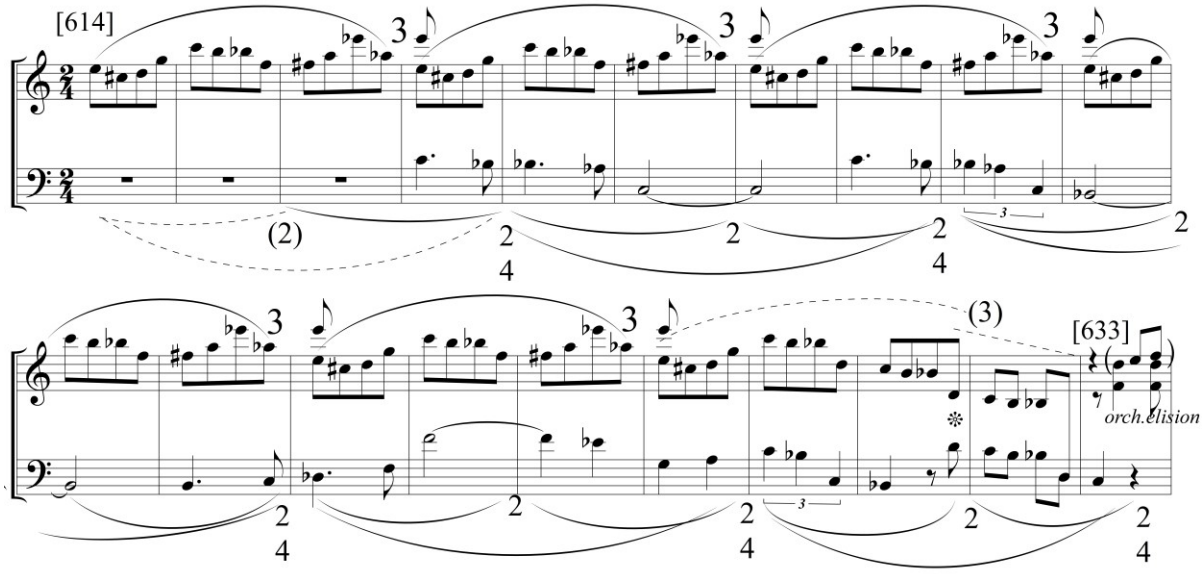
Example 5-2: Mvt. VI.1, mm. 594-614, elisions and hypermetric play



A final graph, Example 5-3, shows an example of 3/2 layering where the various hypermetric levels interact causing grouping dissonance, with a final orchestral elision at measure 633. Higher woodwinds, strings, and piano repeat a chromatic leaping pattern that amasses a twelve-tone row every three-measures (E-C#-D-G-C-B-Bb-F-F#-A-Eb-Ab, or

4127 0ET5 6938). The row repeats five times and begins a sixth time before it dissolves to embellish the major-third D-Bb. This causes grouping dissonance with the melody, which is in symmetrical phrases of four-bar length that are made up of two-bar groups. In the graph, an asterisk marks the place where the row breaks off, and the dotted slur and line show the disintegration of the three-bar phrase. This is a different type of hypermetric play than the earlier 4334, where orchestral patterns changed along with the irregularly sized melodic fragments (Example 5-2, p. 146). Here, layered grouping dissonances between melody and orchestral accompaniment add excitement as the variation nears its climax.

Example 5-3: Mvt. VI.1, mm. 614-633, G 2/3 layers of grouping dissonance



Within this atmosphere of hypermetric play at both larger and smaller levels, "standard" eight and sixteen-bar phrases are thrown into relief. The most striking hypermetric grouping section is at *c* (m. 567), where two clear eight-bar phrases combine to form a larger group of sixteen. Other noticeable symmetry is toward the end of the movement (mm. 634-41), where a variant of the three-note chromatic rise from *d* repeats six times until the chromatic ascent continues up to the tonic to close the eight-bar phrase. An eight-bar

phrase with internal repetitions is a very common style for the ending coda of a ballet variation; here it highlights the final acrobatic spinning sequence in the choreography and gathers up the hypermetric loose ends in the variation for a strong finish. The constant tactus-level pounding, 2/4 feel of the music, and metric surprises including frequent displacement of the felt downbeats suit the musical characterization of the energetic sailor, and the choreography confirms this.

Movement VI.1 – Choreomusical Analysis, Variation 1: "Gallop:

The character Sailor One portrays is acrobatic and gregarious. Harold Lang, the first dancer in the role, described the character's movements as showcasing physical movements he personally favored, with plentiful jumps, turns, and extensions.[233] As Robbins described in the scenario, "The first is the most bawdy, rowdy, boisterous of the three. He exploits the extrovert vulgarity of sailors, the impudence, the loudness, the get-me-how-good-I-am."[234] The choreography certainly is full of jumps, turns, arm pumps, and forward rolls (summersaults). The sailor is always leaping, turning, with huge movements; he turns around seven times before the first seven measures are completed. The variation starts off with a double *tour en l'air* (turn in the air) that lands in the splits, a position shown in Figure 5-1. As dance historian Jowitt notes, the double *tour* with that specific landing was a move that few male ballet dancers could perform at the time.[235]

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[233] Tobias, "Bringing Back Robins's 'Fancy,'" 1147. I quote Lang more extensively earlier, p.49.

[234] Amberg, *Ballet in America, the Emergence of an American Art*, 136–37.

[235] Jowitt, *Jerome Robbins*, 79.

Figure 5-1: Harold Lang lands a double tour en l'air in the splits[236]

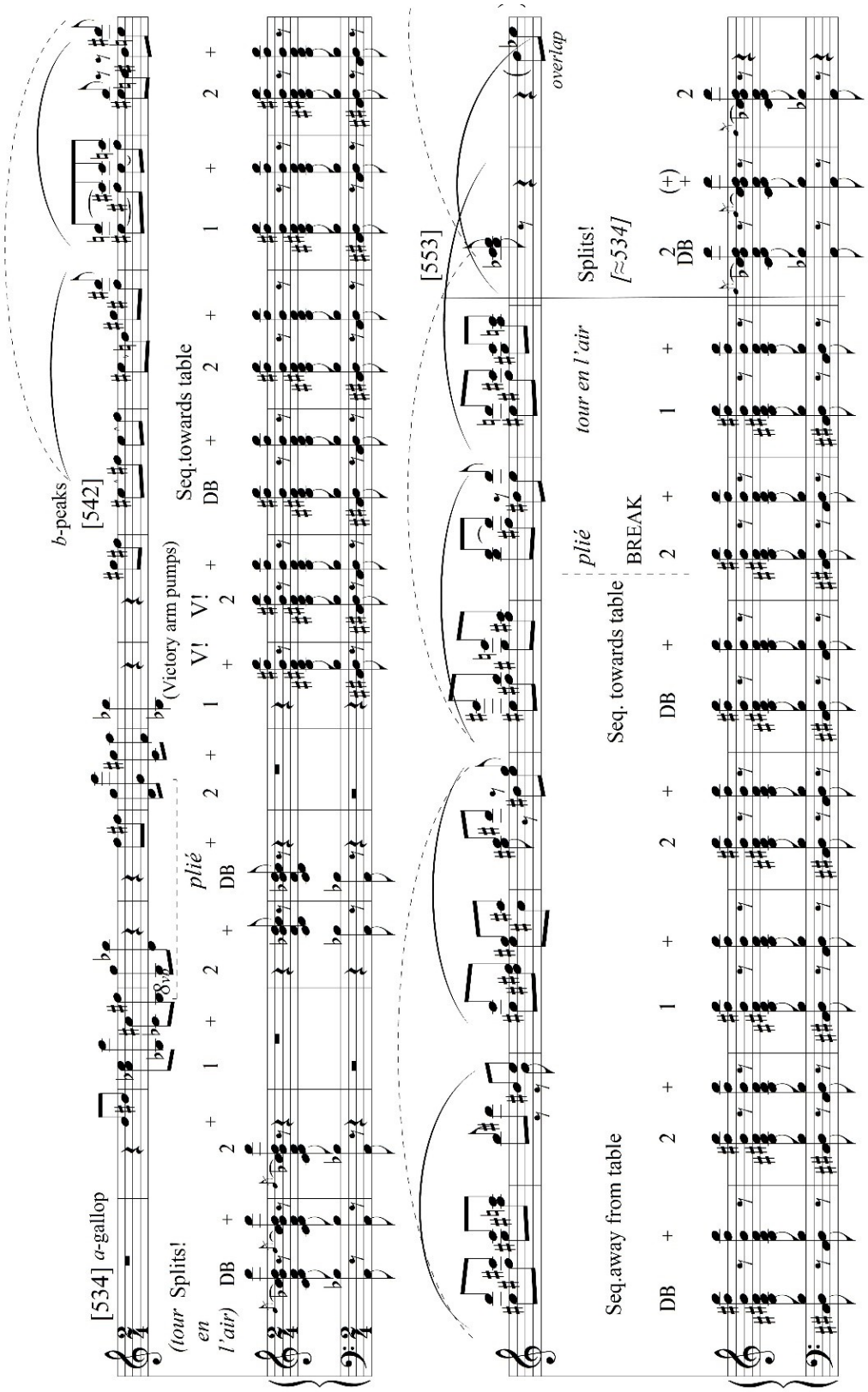
How does this animated and enthusiastic characterization affect the music, and what more can be learned about the music from the choreography? Earlier we discussed hypermetric elisions and shifted downbeats, metrical displacement at various levels, and grouping dissonance by overlapping musical layers. The lively character of the sailor fits with the musical momentum, frequent displacements of the felt downbeat adding to the flashy display. The music fits perfectly with the steps; the grandiose leaping, jumping, and turning paired with showy gestures form an acrobatic and boisterous character. The choreography is organized in many four and eight-bar phrases, but they do not always align with the musical phases. Considering the choreography can help to understand hypermetric confusions and elisions, some lengthening musical additions would seem to be added to support longer dance phrases. Yet sometimes the dance steps further confuse the notated

[236] "Harold Lang Memorial," accessed July 8, 2015, http://harold-lang.com/ABT_1943_HL/ABT-FF.htm.

meter, and there are some contradictions: grouping dissonances between musical and movement phrases.

In the beginning, the choreographic phrases confirm larger musical phrases of eight-bars that are irregularly partitioned. The dancer (S1) begins in silence broken by a drum-roll. He anticipates the music by circling each foot behind his standing leg individually, letting the power build as he prepares to show what he is made of. A brief *plié* prepares him for multiple turns while jumping high in the air (*tour en l'air)*, until he lands in the splits. As seen in Example 5-4, the music begins with orchestral hits (of *A-galop*); this occurs when he lands in the splits and has to be timed right, with the conductor following the dancer during a musical silence. S1's *plié* preparation for more *pirouettes* happens on the downbeat of measure 538, confirming a downbeat there, although it is the second of two orchestral hits, which may hint to possible rhythmic confusion. He lands the pirouettes with his legs apart; then on the musical accents over the bar-line (mm. 540-41) when he clasps his hands above his head to pump them twice high in the air in a "victory" gesture. This gesture serves as a seam between the two 3.5-bar phrases to make a total of eight bars.

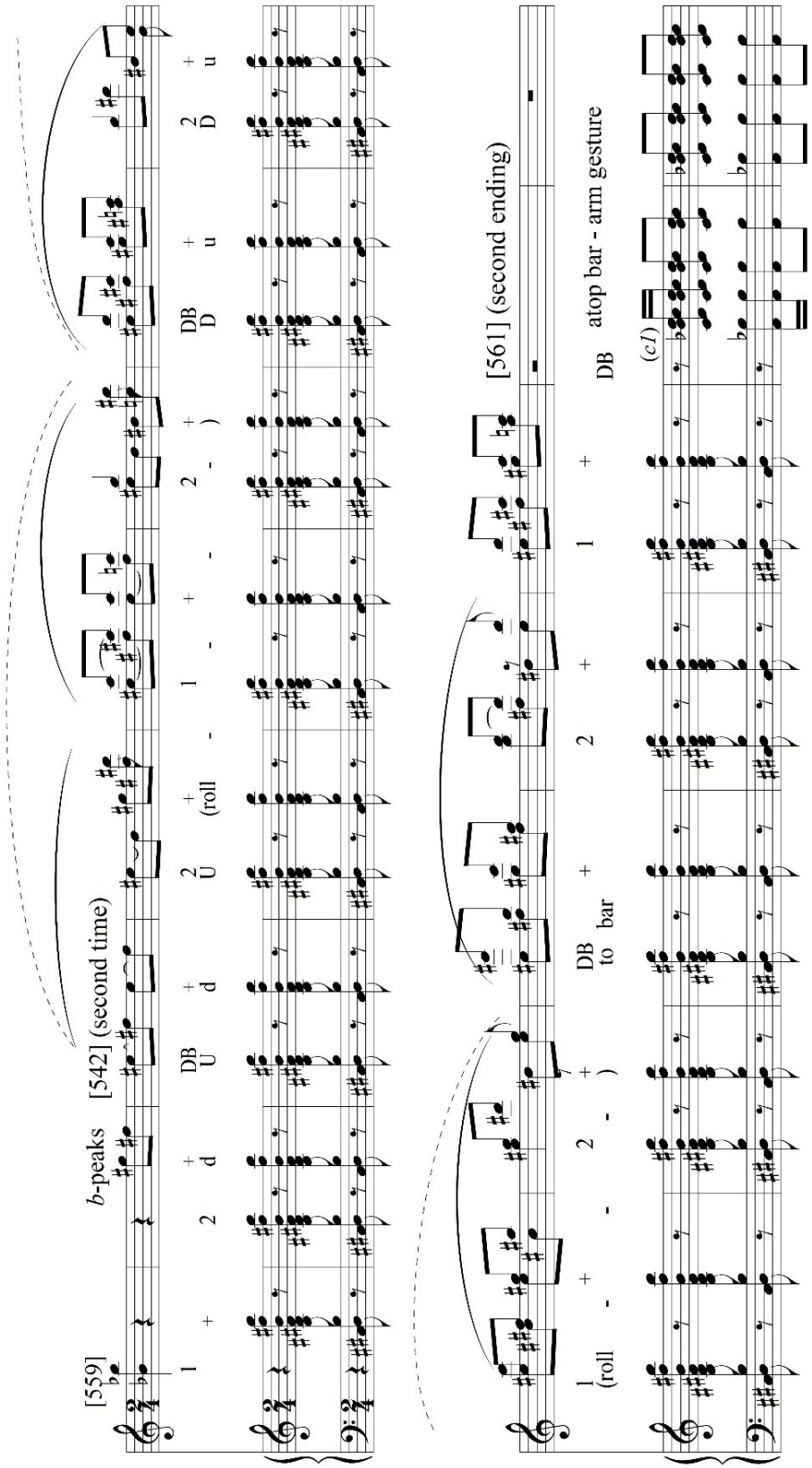
Example 5-4: Mvt. VI.1 mm. 534-553, choreomusical analysis of a *through* b



In the example, solid and dotted slurs indicate well-defined two-bar groupings and four-bar choreographic phrases. The dancer's step sequence is repeated two full times (travelling towards the group at the table then back towards the center). A third time is initiated but is cut short by a modified ending that prepares for a similar jump from the initial drum roll, which once again lands in the splits on the downbeat (DB). This turns beat two of the two-bar hypermeter into an understood downbeat after the elision: [m. 553 ≈ m.534]. The uncertainty in the first eight measures from the musical analysis of irregular motives is clarified by the dancers' phrasing, which strengthens the effect of the elision.

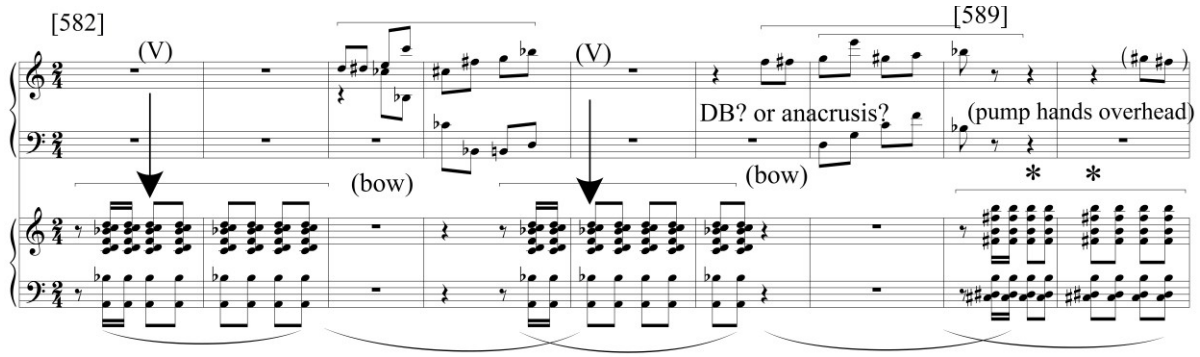
While the choreography is replicated for the repeat of the motive *a* music, the second time through the *b* music is matched by new choreography, with rhythmic accents that modify the downbeat placement (mm. 553-560, second time through mm. 542-552). Shown in Example 5-5, the sequence of two high side kicks and an acrobatic forward roll (somersault) first has a bent preparation (*plié*) that takes place on the anacrusis and the kick is on the downbeat; then for the second sequence the lowering *plié* happens directly on the downbeat with the kick on the second beat. The slightly different rhythmic placements make a large metric change, a sensation that resembles the changes in felt downbeats inherent throughout the movement. Robbins could easily have chosen an exact repetition of the choreography on the same beats, but the decision to make it offset provides a more boisterous characterization for the charismatic sailor.

Example 5-5: Mvt. VI.1, mm. 559-562, choreomusical analysis, second time through



While the limited symmetrical music in the movement is matched with symmetrical choreography (notably, the four-bar phrases in mm. 567-581), much of the music is not symmetrical, and the choreography does not always clarify the situation. A case in point can be seen in measures 582-590. Shown in Example 5-6, this section is unclear musically, as horn blasts and melodic peaks are metrically displaced upon repetition. The choreography heightens metric tension, as the steps corresponded with and bring out the shorter musical fragments at the expense of the notated bar-lines. On the third horn blast the dancer's arms extend in a pose of "V for victory"; then he bows during the *b*-peaks. At the end of the larger phrase, the same pump with hands clasped together overhead returns from the beginning of the movement—a filler during the elision until the next phrase begins at measure 591. The timing of the repeated dance steps follows the displaced musical fragments rather than the underlying meter, confirming the musical motives.

Example 5-6: Mvt. VI.1, mm. 582-590, choreographic support of motives



As the first variation nears its end, the sailor jauntily tightens his hat and prepares for a large circle of leaps and turns, known as a "*manège en tournant*." A *manège* circle was a conventional climax of male variations in many classical ballets (chiefly the Russian ballets that the American Ballet Theatre had recently been performing), yet Robbins brings his distinct "American" perspective to it. The sailor starts traveling clockwise with traditional

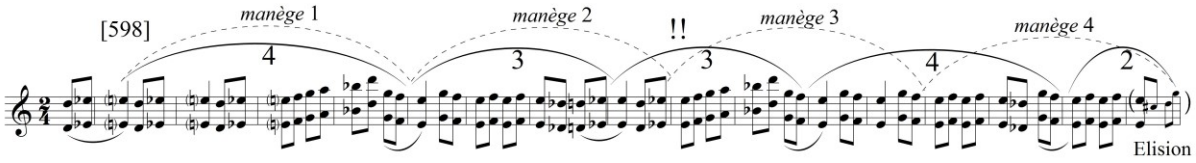
energetic leaping and turning steps (known as *sauté* and *coupé*). To complete the traditional sequence, a straight-leg split leap (or *grand jeté*) is expected next (the entire sequence is known as *jetés en manège* or *coupé jeté en tournant*).[237] Instead of the traditional straight-leg split leap, Robbins has the dancer bend both legs and bring them in front, the sailor slapping his knees with his hands while turning in the air. This modified leap is closer to a barrel roll—a colloquial musical theatre step—than the classical *grand jeté*. The body percussion of hands slapping thighs also is different from a traditional *manège*, where the only sounds would be those of the dancer's feet as he lands on the floor (and professional dancers often attempt to minimize these sounds).

Tension in the large circle mounts through the dancer's energetic character, the drive inherent in the *manège*, and also from a grouping dissonance that pits layers of three against layers of four, which I show in Example 5-7. The dance *manège* steps repeat a four-bar sequence four times (shown in the example by dotted slurs), counted "1-2-3-4-5-6-7-8," with the step sequence: *sauté, coupé*, 'jump-with-knees-in-the-air." This creates a grouping dissonance when layered against the irregularly sized musical phrases: (shown with solid slurs) in lengths of four, three, three, and four bars (plus an added two bars at the end). The strongest grouping dissonance occurs at the end of the second eight-beat choreographic sequence of steps. I show this with two exclamation points. The choreographic phrasing also explains the extra two-bar phrase: it is musically extraneous but is required so that the musical section ends with the dance sequences (4,3,3,4+2=16= 4*4). The linked excerpt includes Example 5-6 and Example 5-7 from New York City Ballet's 1986 production to

[237] The entire sequence is known as *jetés en manège*, featuring a *coupé jeté en tournant*

show the way metric correspondences and conflicts between music and dance create a unique character for the sailor (CLIP).[238]

Example 5-7: Mvt. VI.1, mm. 598-614, grouping dissonance



For the final turn sequence that provides a cocky conclusion to the variation (634-end), the sailor starts a turn standing front and center with his leg extended to the side and his arms above his head. He *chaîné*s to his friends at the table, ending with an angled balance: left leg high to the side, foot flexed, and hands clasped above head as he winks and smiles triumphantly at the ladies. Turn sequences would typically end with both feet on the ground for balance and support, or occasionally with one foot pointed behind the standing leg. Instead, Robbins ends the sequence with a challenging balance, a choreographic choice to end the variation as non-traditionally as it began.

During the swaggering variation, the choreographed dance steps help a spectator better understand metric confusions in the music. Dance phrases explain musical elisions and clarify musical additions. In turn, the additional grouping dissonance provided by layering choreographic phrases onto musical phrases—such as the big turning and jumping *manège* circle close to the final climax—creates energy and forward momentum. The relatively large orchestral force adds to the dynamism. The amalgamation of these creative choices presents

[238] New York City Ballet and Rachel Short, "Three Sailors, Three Musical Personalities - Clip 1: VI.1, mm.582-614," *YouTube*, 1986, http://youtu.be/5FDnScQDbks .

the sailor's character as a force to be reckoned with, a challenge the other two sailors handle in different ways.

Movement VI.2 – Musical Analysis, Variation 2: "Waltz"

The music for the second variation is sweet and fluid (a far cry from the vigorous first variation), matching the character of the second sailor, who is depicted as lyrical, dreamy, and playful. Entitled "Waltz" by Bernstein, the majority of the variation has a waltz feel, although not often notated in a steady 3/4 meter.[239] The A sections feature woodwinds and violins in a "waltz," and the central B section features trumpets and horns in common time (4/4). While smoothly flowing into each other, with no sharp cadences or final closure, the sections are delineated by changes in timbre. The music gradually expands through a variety of methods—size of orchestra, size of range, even size of intervallic motives with an expansion from a second to a minor third. Sizeable musical developments support the growth of a gentle sailor gaining confidence as he successfully dances for the ladies.

Table 5-2 provides a formal layout summarizing musical motives, rhythmic effects, and larger form: A B (transition) A. Bernstein's form develops familiar motives in various ways, adding and changing instruments, inserting smaller motives to enlarge familiar motive chains, and combining consecutive motivic layers.[240] The nominal tonal center of G major is constantly in flux. Clear-cut cadences are limited, as most sections morph into the next

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[239] The sailor never does waltz with a female—it is a solo variation throughout—but this is the sailor usually featured in the sweetly romantic duet in Movement IV, *Pas de Deux*. In the original cast Robbins performed in the duet.

[240] For example, while measures 642-652 featured the chain of motives *a1 b1 a2 b1 b-echo b-echo*, a close repetition at measures 668-682 adds another pair of the rocking motives *a1 b1* to the beginning becoming *a1 b1* ***a1 b1*** *a2 b1 b-echo b-echo* (added measures in bold). An example of added instruments is measure 657,—where *a1* repeats at an higher range and adds bassoon and cello ostinato.

section with elided melodic phrases. Tension builds to a central apex, then releases going into the final section. While all three variations are in tripartite form with both the second and third in rough ABA form that musically trails off at the end, the sizeable transition section between the B and final A sections in variation two is distinctive as it layers and interjects echoes of familiar motives. The delineation between sectional breaks during the musical transition is rather blurry, allowing choreography to provide clues.

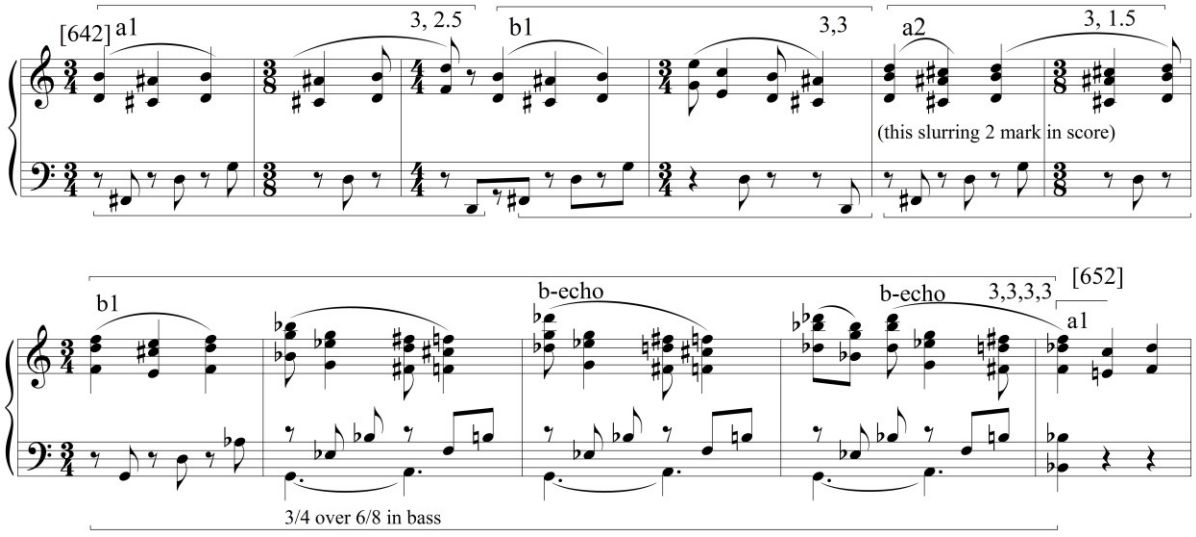
Table 5-2: Mvt VI.2, overall formal layout: motives, rhythmic effects

Mm.	Musical Motives	Effects:
Section A:		
642:	a1 b1 a2 b1 b-echo	clipped 3
652:	a1 b1 (b-echo)	clipped 3
657:	a1* a2-end a2L a2L a2L	3 vs. 4, interval augmentation
668: *(≈642)*	a1 b1 a1 b1 a2 b1 b-echo	higher winds, longer notes on top
Section B:	C time (4/4) march feel, yet no clear DB	march feel or 3-group?
682:	dotted-quarter rhythms	hypermetric grouping
687:	dotted, syncopated scalar motion	rhythmic augmentation
Transition:		
693:	a1-sync, b1-sync	interval + rhythmic augmentation
701:	dotted-quarter rhythms	(hyper) metrical displacement
708: *(≈701)*	a1-sync, b1-sync	metrical displacement, transposition
712:	a1-sync, b1-sync	fullest orchestral range
Section A_1		
716:	a1 b1 a1 b1 b1| a1 a1 a1-dot	smooth, trailing end

Bernstein uses a variety of rhythmic effects to increase metrical interest: these include shortened or clipped beats and switching meters, displacement in an irregular 4/4 meter, and hypermetric grouping effects. The rhythmic effects work alongside with and help create frequent motivic development, so even a seemingly simple piece with a great deal of repetition is actually full of development and change.

The relationship of Bernstein's music to the waltz topic is complex. The notated meter often does not match the felt, or entrained, meter, and the three-beat waltz is often cut short, a rhythmic effect I term "clipped" rhythms. Although there are some 3/4 measures and many with a 3/4 feel, those are often cut short while the meter switches between 3/4 and 5/8. The music in Example 5-8 shows this metric play, as the music is not all felt or heard as the notated meter looks. As I indicate with slurs, the repeated "waltz" motives are heard in roughly three beat groups, although some overlap the notated bar-lines. The slur line over the 3/8 and 4/4 measures illustrates a short, or "clipped" rhythm, as the musical grouping expected to be three beats is cut slightly short: only 2.5 beats long. Brackets show larger motivic groups supported by bass-line repetition, and the numbers contained in each bracket show the quarter-note beats from each smaller motivic group.

Example 5-8: Mvt. VI.2, mm. 642-652 as notated[241]



[241] This, and other examples like it, are shown in a normalized middle register, combining various orchestral doublings.

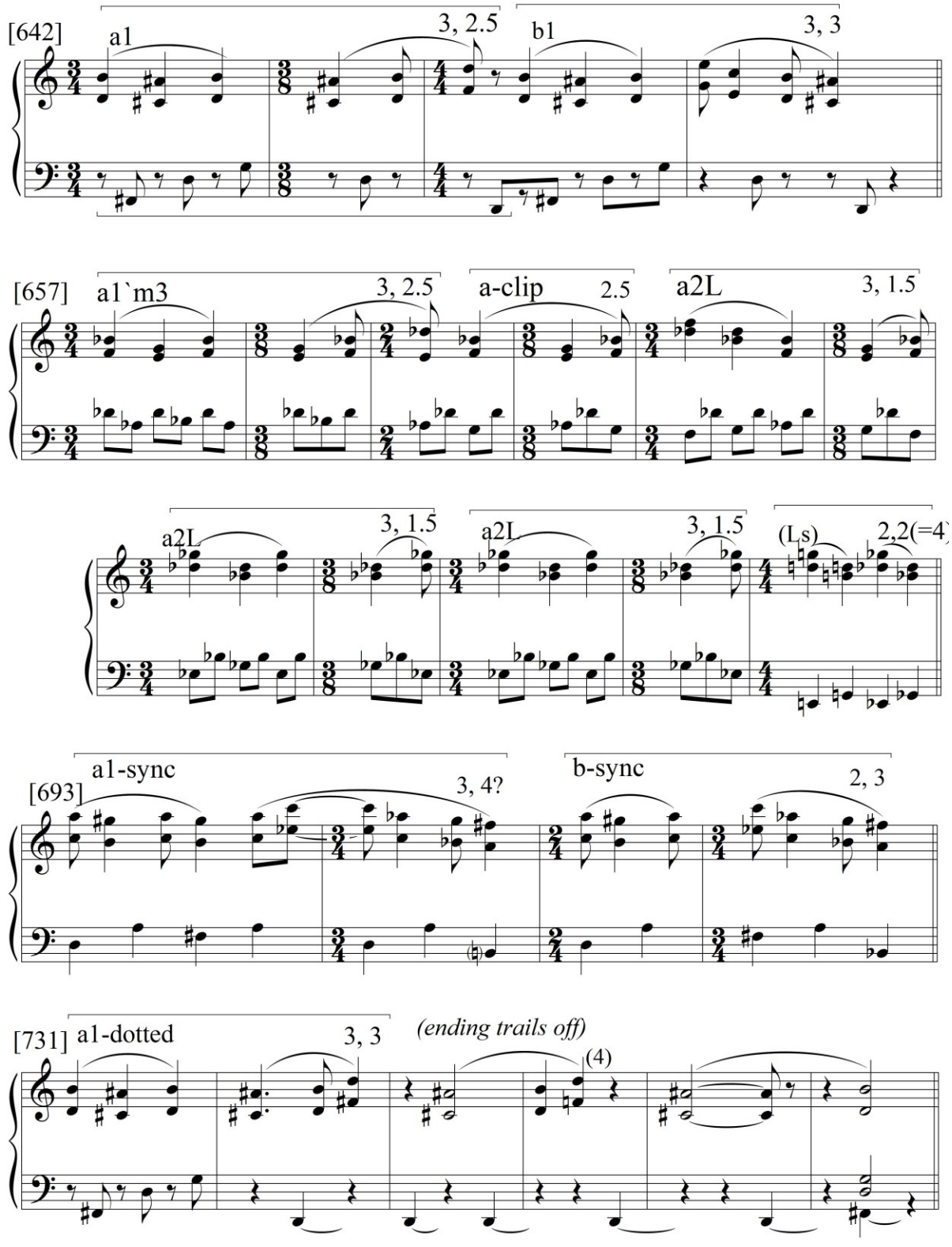
Motives in the A section reappear and evolve, with the *a* motive repeated the most in various forms. Motive *a1* and *a2* are felt as having three-beat groups that are often clipped short, to two-and-a-half, or even one-and-a-half beat lengths. For *a2*, the slurring in the score contradicts the motivic grouping and meter, as shown in the graph. The consequent motive *b1* could be seen as a development of *a1*; *b1* always occurs in even three-beat groups, even when crossing over the bar-line. The second measure of *b1* is a rhythmic motive, recurring later on its own, that I call *b-echo.* At the end of the example, the ending beat of the *b-echo* motive overlaps into a transposition of *a1.* The motives repeat in different ways later on, allowing more room for metrical play, as the music and choreography alternately succumb to and resist against the waltz feeling.

Rhythmic effects of clipped rhythms, metric displacement, and rhythmic diminution and modification generate motivic development themselves, often working in tandem with motivic development at the pitch level. Example 5-9 brings together various developments of *a1* and its compatriot *b1* to compare their transformations. The initial *a1* presentation (m. 642) has pitch level modifications as the interval expands to a minor third over the initial *a1* rhythm (*a1`m3* at m. 657). Pitch development of the motive continues with a further enlargement of motive *a*: *a2L* and echoing *L*s, where the 'L' stands for leaps of fourths. *A1`m3* and *a2L* feature more 'clipped" waltz motives with the lengths shortening as follows: 3,2.5; 2.5; and 3,1.5, as the faster 3/8s help to pick up intensity.[242]

[242] The only 4/4 in this section is actually felt as a 4/4 because the two rocking leaps (*L*s) continue intervallic motion in a smooth link to the next section.

The motives also develop through rhythmic variations, first syncopated rhythms (*a1-sync* and *b-sync*, m. 693), the minor third *a1`m3* variant is shortened to a clipped rhythm (*a-clip,* m. 659), and augmented to a final dotted rhythm variation (*a1-dotted,* m. 731). Even though it is sometimes truncated, motivic repetition and the rocking feel still invite the listener to hear this music as a waltz. Bernstein links together these small waltz-ish motives in music that constantly swells, gently rising and falling.

Example 5-9: Mvt. VI.2, Motive a1 from m. 642 expanded in mm. 657; 693; 731



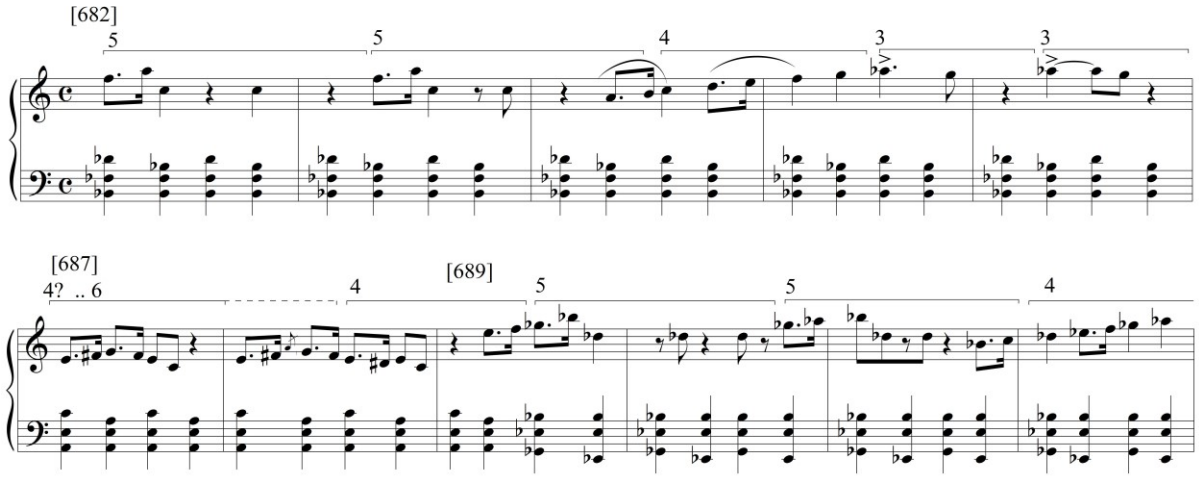
While these developments and layers destabilize individual sections and add rhythmic strain, the last rhythmic development can actually be seen as a type of release. Throughout the whole piece, the sailor dances to music that is not quite a waltz, until the "normalized" dotted quarter-note version arrives at the variation's conclusion. Perhaps this can be understood as the prototype of all *a1* motive variants; it finally fits as a true waltz, which has been hinted at for the entire variation. The bottom staff of Example 5-9 (p. 162) shows this transformation and development into the dotted quarter version, *a1-dotted*. While *a1-dotted* does fit with a true waltz feel, the genuine 3/4 meter does not remain in place long enough to be fully entrained. Although the notated meter does stay as 3/4 until the end of the variation, the last few measures slow down the attack points, falling out of a definite heard triple meter as the variation winds down and the music comes to a slow, smooth halt.

Though Bernstein used some development at the pitch level, the majority of his musical modifications happen at the rhythmic level. This is consistent with his stated interest in jazz rhythms, particularly their rhythmic development when used in a Western concert music setting and subsumed into an American composer's own personal style. Musical materials from the second variation's section B are full of rhythmic displacements, which are then combined with A material for a lengthy transition sequence linking to the final section.

For the middle (B) section, the music changes completely, putting aside all semblance of a waltz. The music is notated in 4/4 with dotted-eighth note + sixteenth-note rhythms (mm. 682-692). Even in this jaunty 4/4 meter, the phrases are irregular and the dance steps will confirm this metrical displacement. Example 5-10 shows how irregular the phrases are, and the rhythmic displacement this causes. Shown with brackets, the phrase lengths are: 5,5,4,3,3; a possible 4 that is extended to 6; then 4,5,4,5. The repetitiveness of the two-beat

bass ostinato is juxtaposed against the irregular melodic fragments, so the initial attack of a melodic fragment is heard both as a strong-beat and the weak beat of the ostinato. As presented in the first chapter, this type of rhythmic diminution was something Bernstein drew out in in his analyses of other American composers. The syncopation and rhythmic play were elements of jazz rhythms that he explored. In this work, it adds to the changing dynamics in the variation's middle.

Example 5-10: Mvt. VI.2, mm. 682-692, irregular "4/4" in B section



The transition from B back to A continues rhythmic displacement. Other hypermetric grouping effects occur with abbreviated phrases and melodic displacement as motives from the two sections are combined and interpolated. The last transition section (mm. 701-715) is primarily a 4/4 meter with a motivic two-note anacrusis. The ending (beginning at m. 715) lessens the tension in a variety of ways. Motive *a1* is followed by *b1, a2* as has been the custom; then *b-echo*. *A2* and *b-echo* are both shortened versions of their predecessors. In the final iteration, the longer, less clipped versions are repeated multiple times, until the final *a1-dotted* version relaxes the tensions even more. As the sailor is somewhat shy and unassuming, the music does not insist on a clear meter, alternating between a waltz and a

duple feel. The waltz is clipped and indefinite, and the 4/4 central section still does not achieve a forceful effect. Metrical displacement in section B, which led to excitement in the show-off first movement, has a more tentative effect here, showing how similar musical affects can lead to different musical characteristics in different contexts. This metrical understanding fits well with the primary waltz topic, an elemental quality strengthening the character of a gentle, romantic sailor, a personality reinforced by the choreography.

Movement VI.2 – Choreomusical Analysis, Variation 2: "Waltz"

The second variation is dominated by flowing music and graceful steps to portray the shy and sweet sailor, a role first danced by John Kriza, pictured in Figure 5-2. Kriza was described by his friends as "lyrical, kind of dreamy and sweet—a country boy," a far cry from the boisterous energy of the first sailor.[243] The dancer portrays the tender sailor with smooth movements, in stark contrast to the jumpy acrobatics of the first variation. In the following choreomusical analysis, I illustrate how, while the meter constantly switches (between 3/4 and 5/8), the choreography alternately confirms and contradicts the waltz topic. In one particular case, the same musical phrase is set with two different sequences of steps, leading to differently understood meters. Even in the middle 4/4 section, the dance steps confirm the metrical displacement, as both music and choreography work together. The playful reinterpretation of rhythmic patterns in the dance steps fits with the sailor's unassuming playful character.

[243] Tobias, "Bringing Back Robins's 'Fancy,'" 1147.

Figure 5-2: John Kriza: "kind of dreamy and sweet"[244]

The majority of the variation features elegant steps that are linked seamlessly together just as the musical phrases are elided into each other. The dancer's body is open and his limbs sweep the air, with many slow and long extensions (*developés*). There are some off-center balances, but they roll fluidly back to center—perhaps a metaphor for how this modest sailor always stays quite centered. The frequent choreographic repetition makes the times when the steps are changed stand out all the more. In all of the variations, Robbins matches his choreography to highlight various musical elements from Bernstein in various ways. This variation in particular has some elegant turns with high arms that match the graceful high notes. The central (B) 4/4 section is set to choreography that hearkens to soft-shoe, almost

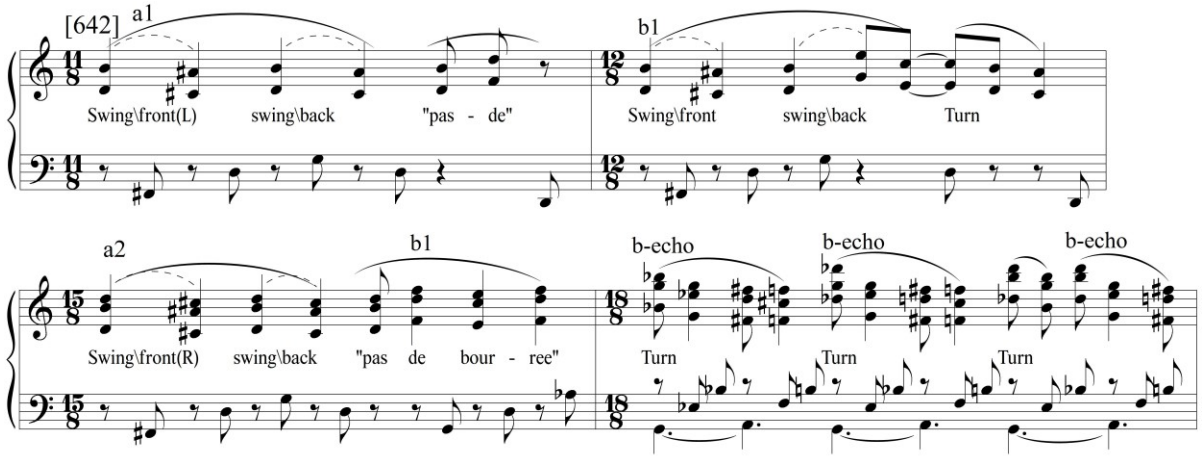
[244] Carl Van Vechten, "[Portrait of John Kriza, in Fancy Free]," still image, *Library of Congress Prints and Photographs*, (1949), http://www.loc.gov/pictures/item/2004663147/.

"tap" moves—another way Robbins incorporates moves from the American vernacular into his ballet setting.

Even in the 4/4 section where the music is less smooth, the sailor's movements are not so much showy as playful and inviting, as he moves around the stage by foot slides. During the musical transition section that blends motives from A and B, the choreography also alternates between smooth steps and rhythmic steps, including rhythmic use of body percussion (featuring hand-calf slaps and stomp-claps). The sailor ends in a playful salute toward the ladies. The overall effect is of a good-humored, slightly timid character, sure enough of himself, though, to dance a solo variation. The light-heartedness comes through in the various ways the dancer moves to the repeating musical motives.

In the first three measures, the choreography playfully corresponds to music at some, but not all, of the musical levels. The larger, two-bar musical phrase that reaches over the bar-line is confirmed by the dancing, while the smaller, internal waltz topic is not. The movement is quite repetitive; the first three dance phrases begin with the same steps. The steps confirm the larger musical phrases; yet the smaller "waltz" three-groupings (including clipped rhythms) are not always corroborated by the steps. Example 5-11 reimagines the bar-lines in the same section to reveal the chorographic phrases, showing how each consecutive phrase is longer: eighth-note groups of 11, 12, 15, and 18. (This could also be read as ≈6, 6, ≈8, and 9 quarter-note groups.) Solid slurs show middle-level choreographic phrases and dotted slurs show smaller groups of steps.

Example 5-11: Mvt. VI.2, mm. 642-652, reimagined bar-lines for larger choreographic phrases

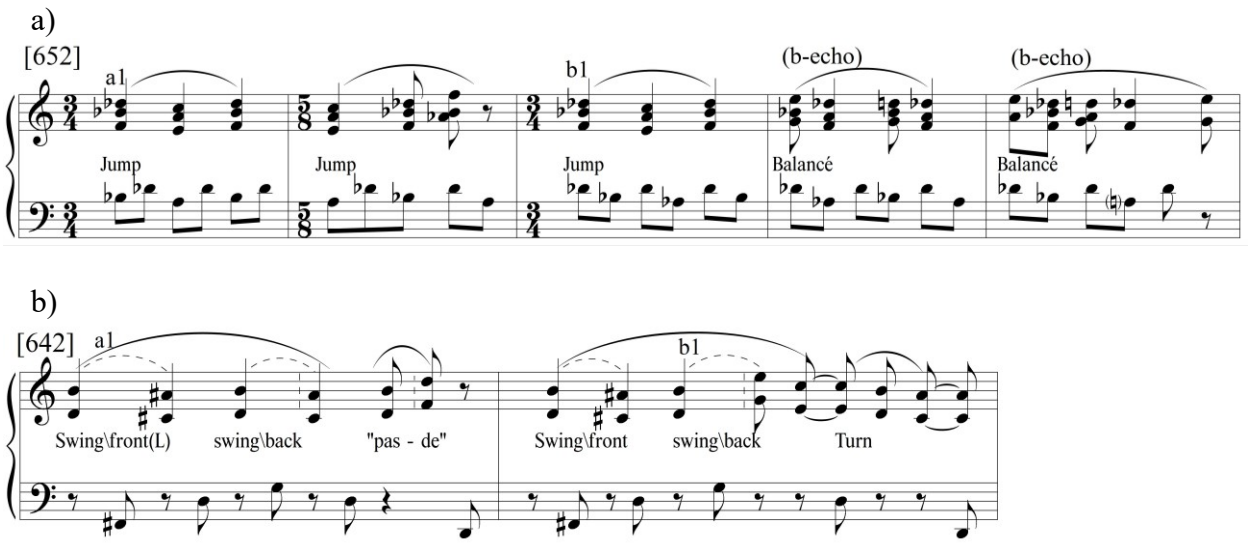


The first three choreographic phrases (*a1-b1-a2)* feature steps grouped in two-quarter-beat pairs that contradict the musical "waltz" idea, which is not confirmed until the *b-echo*s. The pendulum motion of the sailor's front to back leg-swings gently accent groupings of two quarter-notes. The phrases end with either a common (back-side-front) ballet step called a *pas de bourrée*, or an outside turn. The fourth phrase (three *b-echo*s in 3/4 measures) features turns whose gentle rises accent the downbeats naturally, setting the sailor's softer personality apart from the other sailors, who create sharp dance accents with their high leaps and kicks. Each measure has a *plié* preparation before accenting the apex with three turns of various types, naturally accenting the motivic repetition.

In the next section (mm. 652-657), although the music repeats with one additional echoing repeat of the last measure, the choreography is completely different, and this time it does contribute to a "waltz" feel. As shown in Example 2-13a, the first quarter-note of each roughly-three-beat grouping coincides with the apex of a leap, or the beginning of a typical

three-step waltz movement.[245] Even during the clipped rhythm of the 5/8 measure, the steps still confirm a musical waltz topic. Example 2-13b shows a side-by-side comparison of different choreographic treatments of the musical *a1* motive that group the steps in either three beats (as in m. 652) or two beats (at m. 642), highlighting the diverse metric feel the different choreography creates. In later sections, the choreography and the dancer's body percussion highlight and confirm the constantly changing notated meters. A video clip of those sections exemplifies how the choreographic phrasing confirms or contradicts the notated and felt meter, and experience how the metrical play between music and dance portrays the second sailor's unassuming, easygoing playfulness (CLIP).[246]

Example 5-12: Mvt. VI.2, a1 *at m. 652 compared to m. 642, groups of 3 or 2*



[245] Termed a "*balancé*", with down-up-down motions, these have an added fourth step, so even a typical waltz step in 3/4 time is not as might traditionally be expected.

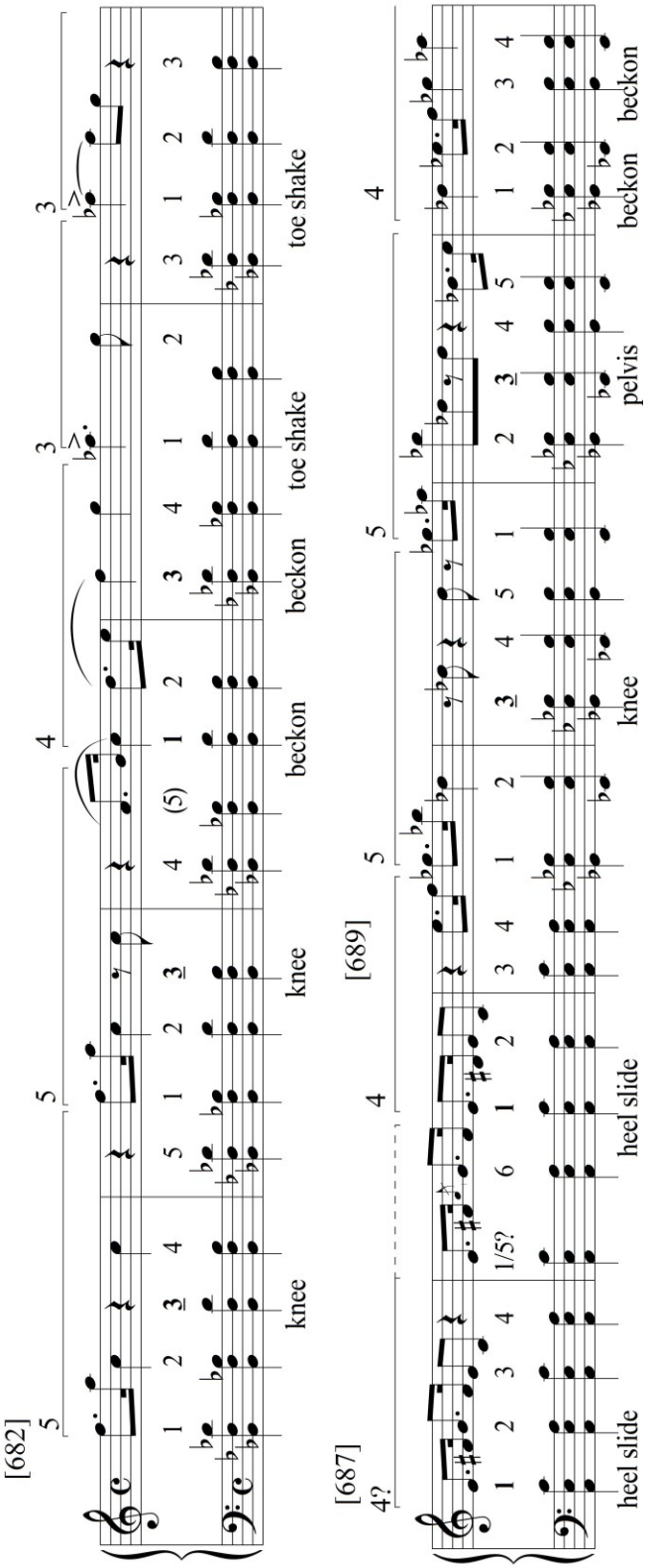
[246] New York City Ballet, "Three Sailors, Three Musical Personalities - Clip: VI.2, Mm. 642-656," *YouTube*, 1986, http://youtu.be/yRwuIp5pg1o.

Following those 2 and 3 grouped sections, the music continues layering *a* and *b* motives while the choreography becomes more complex, building to notable correspondences between music and movement. The chorographic phrases in later sections stretch metrical understanding, sometimes expanding into new rhythms, and sometimes so flowy they obscure any entrainment. Quick alternation between colliding and matching beats provide one more way the choreography creatively enacts with the irregular musical phrases and creates the sailor's character.

Example 5-13 shows how the dance steps and musical motives during the middle section work in tandem; yet together they do not conform to an evenly articulated 4/4 meter (B, mm. 682-692). Shown with numbered brackets, a five-beat phrase repeats four times (twice at m. 682 then twice more m. 689 with slightly different dance steps), highlighting the repeating melodic fragment which does not correspond with the notated meter. The underlined "3s" are large dance accents as the sailor's knees bend outwards in a sharp move, often matching musical rests. The musical four-beat group and anacrusis (slurred in the example) is matched with stylistic "come hither" beckoning gestures that accent the "1" and "3." The high A-flat heralds a new dance move—a frisky toe shake—and a new beat-grouping; again choreography helps to confirm the musical phrases, now of three-beat length. While the music has the potential for four-beat groups (m. 687), choreographic repetition of a heel-slide encourages reinterpretation of the transition to prepare for the mid-measure downbeat (m. 689). The changes in meter during the common time section (B) are more drastic when watching a dancer move along with the music. The good-natured sailor accents the upbeat music in a different way, very playful, whimsical, and sprightly, compared to the

snappy move of Sailor One. Both music and choreography work together in unique and unexpected ways to portray the sailor's coyness.

Example 5-13: Mvt. VI.2, mm. 682-692, 4/4 meter, asymmetrical phrases in B



Where at measure 682 the choreography plainly corresponds with the musical phrases and together extends over the bar-line, there is metrical dissonance (dis-alignment) and confusion between the choreography and the musical phrases during mm. 687-692 (a dotted-eighth note melody with a 4/4 feel). At the beginning of measure 687, they both momentarily suggest an arrival of 4/4 (the notated Common time). The heel slide that accents beat one corresponds with the beginning of a four-beat musical motive. The musical motive repeats, initially suggesting that beat one of measure 683 corresponds to a strong musical downbeat. But even though the melody repeats exactly four-beats later, the initial choreographic phrase is lengthened by two walking dance steps (marked in Example 5-13, p. 172, with a dotted bracket). The choreographic heel-slide step does finally repeat, but after six-beats, then occurring on beat three (m. 688). This suggests a retrospective understanding as a six-beat phrase followed by a four-beat phrase.

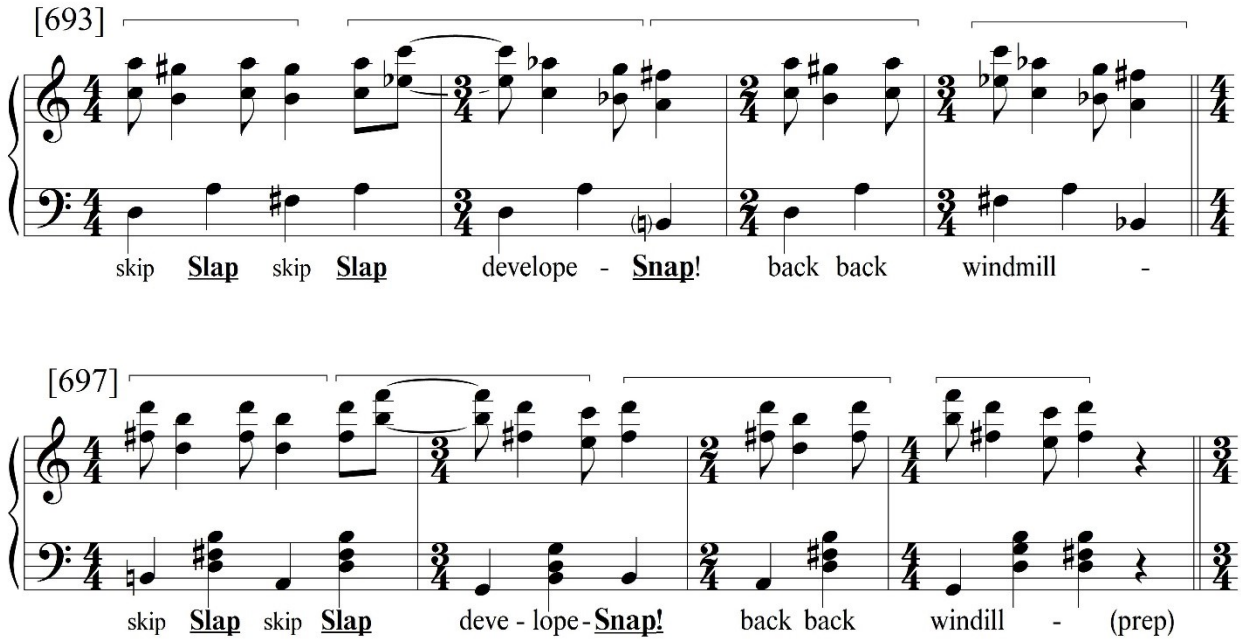
Halfway through measure 689, the music and steps again align, metrically displaced in tandem to the middle of the measure when the dotted-eight note jumping melody from measure 682 returns, now a semitone higher. To the audience, this displacement is not as much a surprise since the middle-measure displacement started a measure earlier with the second heel-slide, while a listener may take longer to adjust to the displacement. While displaced, the phrase lengths are as before: two five-beats followed by a four-beat group for the beckoning gestures. (Earlier, the beginning of the beckoning gesture was displaced to the middle of a measure, but now it corresponds directly with the first beat of the measure.) The one slight difference in the choreographic repeat is shown during the second dance accent on beat three; on the accented rest a pelvic thrust replaces the knee thrust. This alternation

between alignment and dis-alignment between music, choreography, and expected metric entrainment helps make for a playful characterization.

The music for the transition section beginning in measure 693 is quite different, and heralds the pending structural return to the "A" section. Elements of the 4/4 meter remain in both the music and the dance, yet combined with elements from the initial motives. The steps are still based on the vernacular, with a tap-dance or Charleston feel; yet they are more fluid than those in the central B section, as they match the sweeping lines by the string players. If solely discussing the music at measure 693, a conservative listener might hear the return to the smooth, fluid orchestration and movements as a return to the "triple"-ish meter feel from the initial A section, and this could be perceived as precisely in 3/4. But the choreography, particularly the body percussion, highlights and confirms the constantly changing notated meter, helping to characterize the humorous sailor.

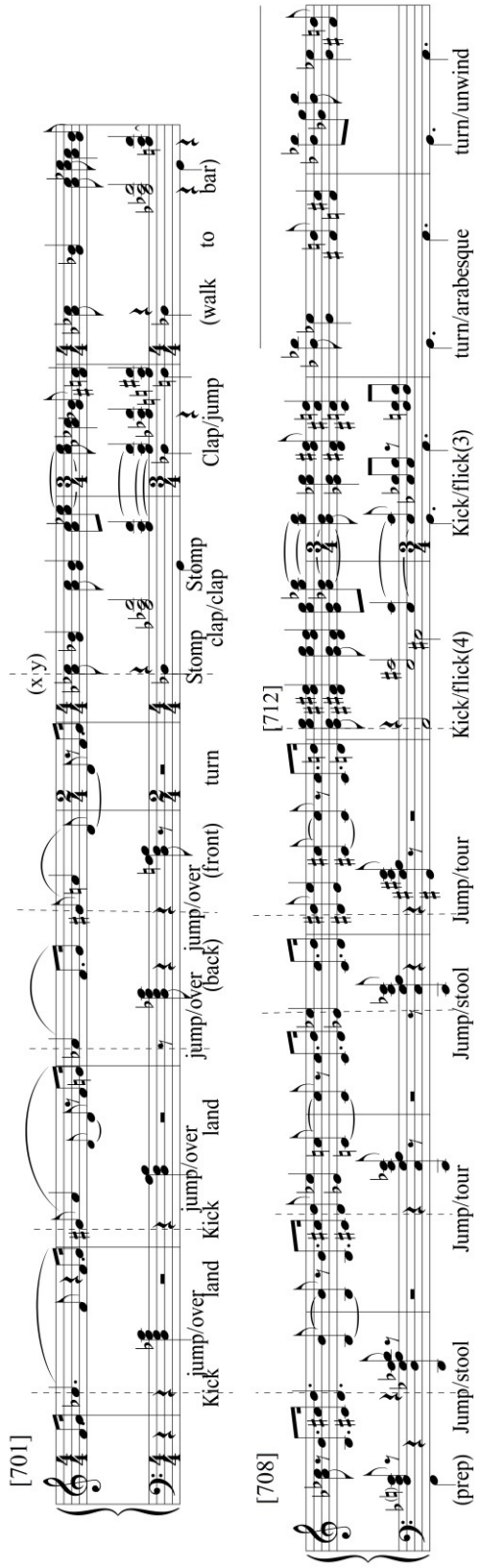
As shown in Example 5-14, the beat-groups from the steps match the notated meter groups. In the 4/4 measure the dancer twice repeats a two-beat step-skip sequence, matching the four-beats. In the 3/4 measure there is a three-beat leg extension (*developé)* to the front. The brief 2/4 measure features two steps back, as preparation for the 3/4 measure during which he performs a three-count "windmill." During the frolicsome move, the standing leg remains stationary, his knees stay together, the moving leg makes foot circles behind the stationary leg, while the arms also feature scooping, circling motions. Body percussion is plentiful: the skips are accented with hands slapping on thighs and the fullest reach of the front leg extension is accented by snapping fingers. The entire four-bar step sequence then repeats along with the music, allowing some familiarity in a time of metric uncertainty.

Example 5-14: Mvt. VI.2, mm. 693-700, choreomusical analysis, body percussion



The end of the transition (mm. 701-715 Example 5-15), is the apex of excitement both musically and choreographically. The music is full of strong hits and accents, metric changes, and is notable for full orchestration. The sailor jumps over things (bar stools, his leg) with choreography that is peppy and energetic; yet still contains elements of his individual personality. The music features repetitions, often displaced metrically, with a stronger 2/4 orientation than the often notated 4/4. Along with the musical repetitions there are also many choreographic repetitions and vernacular steps, and the rousing body percussion highlights the duple aspect of the meter.

Example 5-15: Mvt. VI.2, mm. 701-707 vs. 708-715 with bar-lines, transition between B and A_1



The most common step is one called either "falling off a log" or "over the top," from the vernacular tap or jazz repertoire. In it the sailor kicks then holds one leg across his front then the other leg pushes off the floor and jumps over the held leg. The full step takes four counts: two to lift and two to jump over and land, and is repeated in full on the other side. Subsequently, the timing is cut in half. The sailor continues with the step slightly modified: the lifted leg remains in place for a longer stretch while the jumping leg returns to the back; then again crosses over to the front. The shorter two-beat steps break up the choreographic rhythmic pattern and anticipate the upcoming 2/4 measure. The dancer's syncopated stomps and claps seem to float above the musical meter of the *b2-echo* motive then he casually strolls, without a clear tactus in his steps, towards the bar.

All three sailors use the set piece of the bar in their variations, but they do so in different ways. The first sailor stood acrobatically on the bar and ended with an exciting colossal leap off the bar. This second sailor does perform a split-leg jump over a barstool, but the showiness and possible machismo of the move is lessened by its direction: he performs the move facing away from the audience (mm. 708-711).[247] The third sailor will use the bar at the end of his variation as a stepping stool for an extensive body percussion moment as his body becomes an instrument.

In the ending transition where mixed musical motives abound, the second sailor continues to play with the understood meter, alternately confirming metrical displacement of musical motives and matching the notated meter. As the musical motives from measure 701

[247] He faces away from both the literal audience and the diegetic audience of the sailors and females at the table.

repeat, his jump sequence confirms their metric displacement at mid-measure 708. When he hurdles over the stool and performs turning jumps with legs together ("*double tour en'l'air*,") his dance phrase starts in the middle of the measure then reaches over the bar-line. To complete the transition (mm. 712-715) the choreography matches and corroborates the constantly changing notated meter. As the music has been gradually unwinding from the middle, "developmental" section, to prepare for a repeat of the A section, the choreography matches this with its constant spinning—a literal and physical interpretation of unwinding.

During the last A section (mm. 716-736), the music's final repeat features a more elongated feel, which is matched by fluid dancing from the languid sailor. Many steps are similar to the second time through (mm. 668-681), but with wider lunges, expanded arm reaches, and curving turns to emphasize musical curlicues and high notes. The musical phrasing is complemented by flowing dancing that does not feature sharp accents. The steps include smooth turns with gently bent legs (in *attitude*), an unusual off-kilter turn where the dancer leans off-balance with the lifted leg flexed to the side, gently sauntering strides over to the females at the table, two easy salutes, and a final graceful slide as he unfurls down to the ground.[248] Even the sailor's last pose is reserved and sweet: as he ends on the ground in a small *arabesque* push-up, he gazes and smiles at the females with his head resting on his hands.[249]

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[248] This particular dancer performs the first salute on the second beat of the 2/4 measure (m. 730) with the trumpet's attack on B, then stretches out his movements to align the second salute with the dotted quarter-note in measure 732, which was noted earlier as the "real" waltz rhythmic motive.

[249] Compare this to the acrobatic pose prior: balancing on top of the bar with one leg lifted high above the head.

Overall in the second variation, the music and choreography together show the character of a cool, easygoing man, who can perform complicated steps to changing musical meters, but does so in an effortless manner. The choreography puckishly brings out different elements in quite repetitive music as different step sequences alternately highlight either the musical motives or the notated meter. The steps either help to clarify metrical ambiguities, confirm constantly changing written meters, or add another rhythmic layer onto to the music. The easygoing and romantic waltz topic, while often clipped musically, is "felt" in the music and confirmed by the choreography as the dancer's moves smooth over the changing notated meter.[250] Taken together, the unbroken chain of rolling turns and mellifluous steps that supplely emerge one onto the other interlace with the almost "waltz" meter in the music to create the sweet and playful characterization of the second sailor.

Movement VI.3 – Musical Analysis, Variation 3: "Danzon"

The third variation in movement VI, titled "Danzon," portrays the group's suave leader. This is the strongest corroboration between music and steps in the three variations—the choreography accents the Latin-inspired rhythms in the music, and together they provide a compelling and confident character. While Jowitt calls the variation the most "rhythmically sophisticated" of the three,[251] on the surface it is the most metrically simple: 4/4 meter, consistent rhythms, two-bar hypermetrical units, and four-bar melodic phrases are in abundance, making variation three exceptional in the context of the entire ballet, where more

[250] Although waltzing was known as a partner dance, here the females are never directly involved. While dance moves are sometimes directed towards them, the overall effect is not as "showy" as the other sailors' dances. Even the "tap" influenced steps in the middle section are not as flashy as they could be and are rather self-referential.

[251] Jowitt, *Jerome Robbins*, 85.

complicated structures predominate. The few extended six-bar phrases and the three measures of 3/4 then stand out against their backdrop of local normalcy. Also exceptional is the notated key signature. This is the only movement in the whole ballet with one; the rest use accidentals for fluctuating tonal areas.

Within the boundaries of this regularity, Bernstein incorporates signature rhythmic elements that add to the characterization of the smooth sailor. The rhythmic elements include musical space, musical layering, use of un-pitched rhythmic percussion, and contrasting rhythms within the straightforward metric framework. Most common of these rhythmic complexities is a pattern of eighth-notes in groups of 3-3-2, a jazzy rhythm Bernstein termed "rumba with a small r." Bernstein discussed this rhythm and variants of it in his 1939 thesis.[252] An overall formal layout of the variation is shown in Table 5-3, including phrase lengths, hypermetric groupings, and notes on the motivic material, which is explained below.

[252] Bernstein, "The Absorption... into American Music", particularly p. 64 and after. The actual word he used was "distorted," although he may not have meant its inherently negative overtones. See my fn. 59, p. 28.

Table 5-3: Mvt. VI.3, overall formal layout: phrases, repeating themes

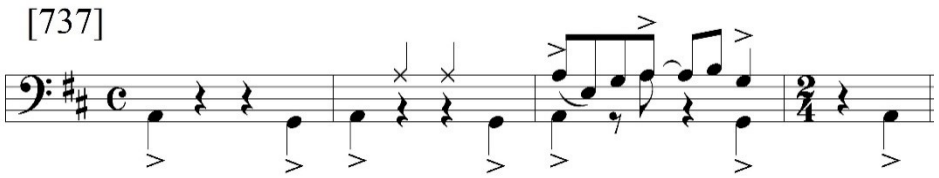
Measure	Phrases	Section Motives	Comments	Key Sig.
A:				
737	4,4=8	"seven" motive, ostinato *a*	2/4 measure	2#s
745	4,4=8	melody *a* (ostinato *a* continues)	ascending arc	
753	*2*	melody *a* echo	3/4 measure, transition	
755	4,4=8	melody *a* (adding desc. trip)	added layers	
763	4,4(-1)=7	melody *b*, ostinato *b* (3-3-2)	elision	
770	4,*2*	"seven" motive, ostinato *a*	2/4 measure from before, two-bar link	
776	4,4,4=12	melody *c*, ostinato *a*	octave leaps, desc. triplets	
B:				
788	4,4,4=12	ostinato *d*, melody *d*	new rhythms & orchestration	4bs
800	4	melody *e* (ostinato *d* continues)	developed from desc. trip	
804	6	ostinato *a*, melody *e*	combining A and B	
A(/B):				
810	4,*2*	"seven" motive, ostinato *a*	2/4 measure	1#s
816	4,6	melody *a* (ostinato *a* continues)	extended echo, woodblock	
826	5	percussive rhythms	3/4 meter, diminuendo	

Looking at the overall form a few things stand out, particularly the abundance of two-bar hypermeter and four-bar phrases. The only stand-alone two-bar phrases are linking sections: the transition at measure 753 and ostinatos *a* fragments (mm. 774, 814). The two six-bar phrases are also linking passages: the first longer phrase (mm. 804-809) layers ostinato *a* under melody *e*, providing a transition between two large sections. The last six-bar phrase is an extended echo of melody *a* to transition into a dwindling percussion section.

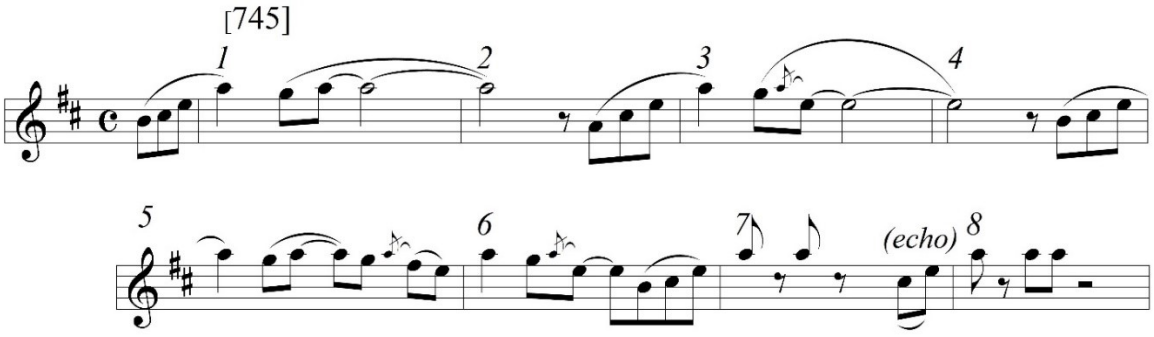
Bernstein provides musical space as he creates room to breathe through a plethora of rests in the music, which provides room rhythmic dance elements can fill. Musical rests are either embedded internally into recurring motives, or appear at the ends of melodies. The initial motive, which I term the "seven" motive due to its duration of seven half-note beats, is an early example of how space is provided with its internal pairs of quarter-note rests. The

second time these are filled in by rhythmic hits, as shown in Example 5-16. The "seven" motive frames the variation nicely, appearing at the start, middle, and near the end. Melody *a* (shown in Example 5-17) features the number seven on a larger scale—the melody ends on the seventh four-beat measure—which provides space for a musical echo to complete the even hypermetric phrase.

Example 5-16: Mvt. VI.3, mm. 737-740, "seven" motive



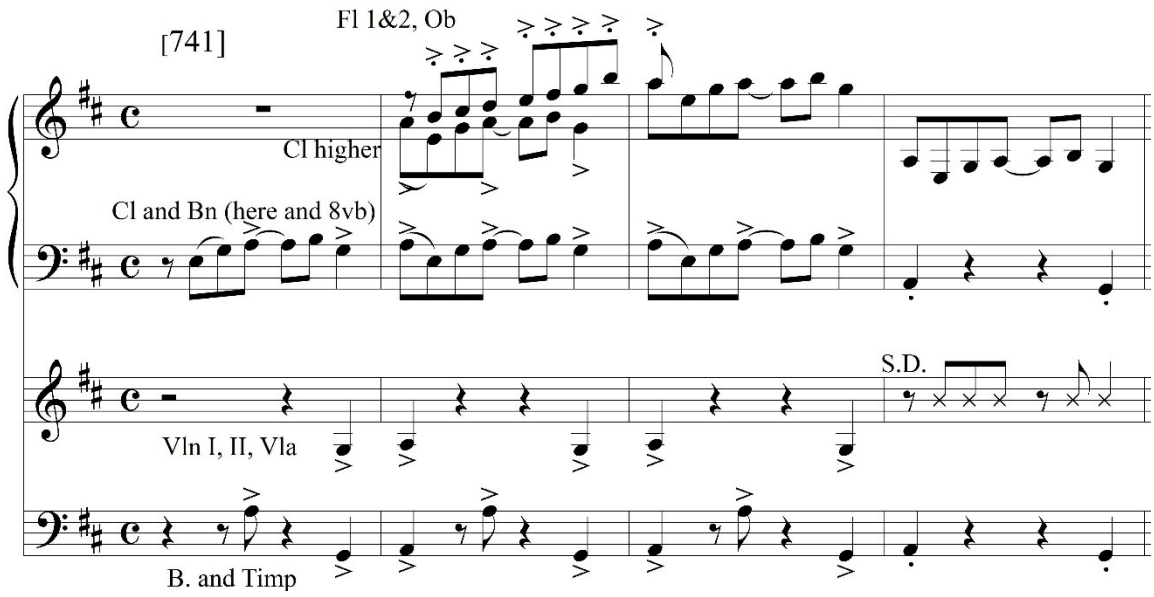
Example 5-17: Mvt. VI.3, mm. 745-752, melody a



The sections are shaped through accumulation and layering of repeating musical motives. Melody *a* is layered over ostinato *a,* recurrences of which grow through added registers and orchestral timbres. Example 5-18 shows this buildup: beginning with clarinets and bassoons in a low register, the clarinets rise up an octave and are accompanied with higher woodwinds. By the third measure there are three simultaneous octaves of the initial figure, with the flutes and high piano in a fourth octave, which then swells back down to just the low clarinets. Under this all, the strings continue the rhythmic pattern from before, while

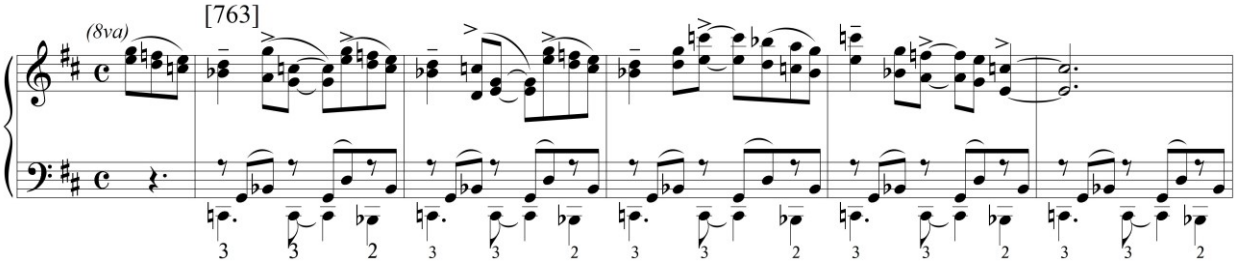
bass and timpani have a slightly modified octave leap pattern that layer under the repeating melodies.

Example 5-18: Mvt. VI.3, mm. 741-744, ostinato a

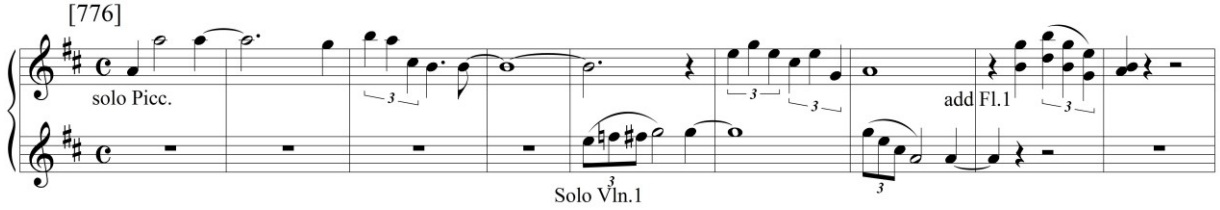


The variation creates momentum through developing familiar rhythms and melodic fragments. In the second part of section A, rhythms from melody *a* are transformed into melody *b*, along with a second ostinato *b* that features the syncopated 3-3-2 "rumba" rhythms. Example 5-19 shows the descending contour of melody *b*, first presented by flutes and doubled by the higher strings. The three-note descending triplet motive that permeates the entire ballet occurs in this movement as a well-defined triplet rhythm. The rhythmic motive occurs most frequently with scale degrees: ^1-^b7-^2-^1, but also as: ^2-^1-^3-^2 (m. 778). The triplet figure itself becomes the basis for melody *c*, shown in Example 5-20. Melody *c* is layered on top of ostinato *a*, and the accumulation heightens tension and prepares for a large-scale transition to section B (m. 788).

Example 5-19: Mvt. VI.3, mm. 763-767, melody b and syncopated 3-3-2 ostinato[253]



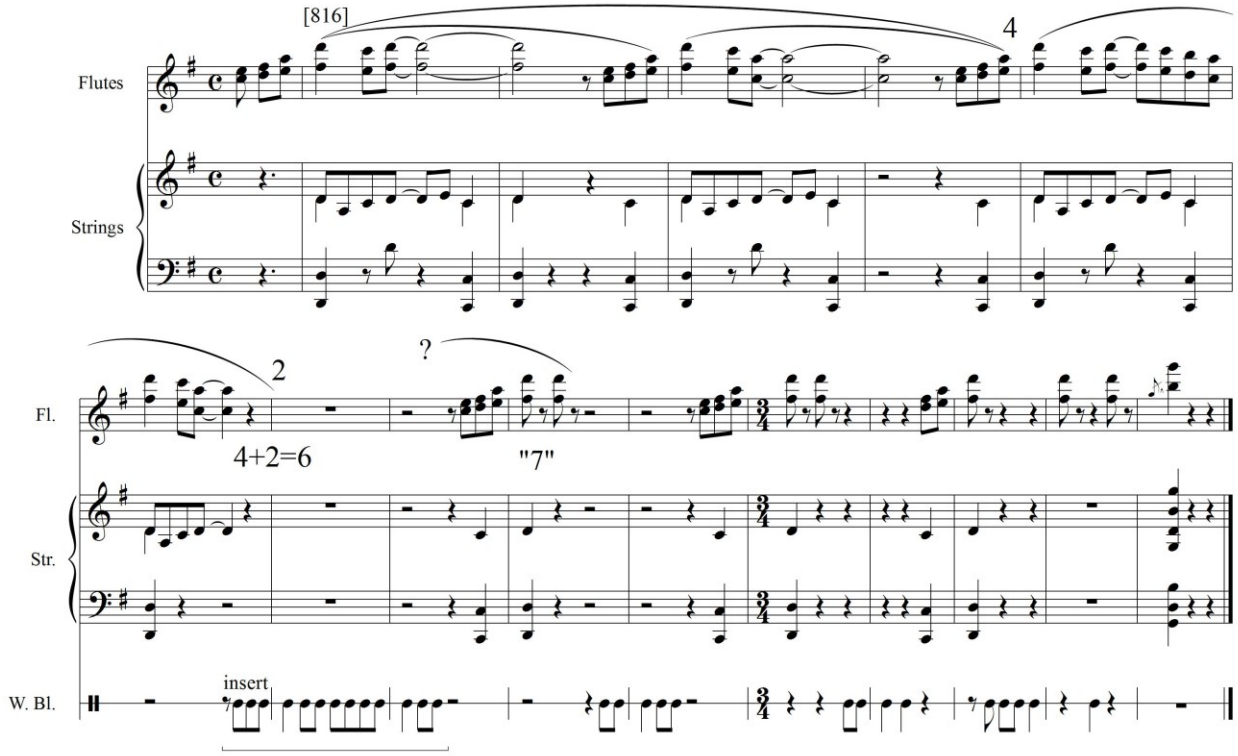
Example 5-20: Mvt. VI.3, mm. 776-784, melody c



After the buildup of the continued four-bar hypermeter, the final extended six-bar phrase and 3/4-meter segment keep the underlying pulse going while the regular hypermeter falls out of time, providing a gradual dwindling. Example 5-21 shows the echoing inserted woodblock solo in brackets. An extended phrase is created from these stretched, last remnants of echoing melodic fragments. The purely rhythmic sounds of the woodblock have been shown as in the recorded orchestral version; in the ballet version, the un-pitched rhythmic percussion is modified to become body percussion: rhythms made by the dancer with movements such as claps, slaps, and hits, either on the bar or on his own body. While there is plentiful characteristic body percussion through the entire variation, it is particularly noticeable during the extended ending. The final rest-filled bars create a type of slackening effect: keeping a constant tempo while creating even more musical space.

[253] These slurs are from the score.

Example 5-21: Mvt. VI.3, mm. 816-830, extended ending with woodblock[254]



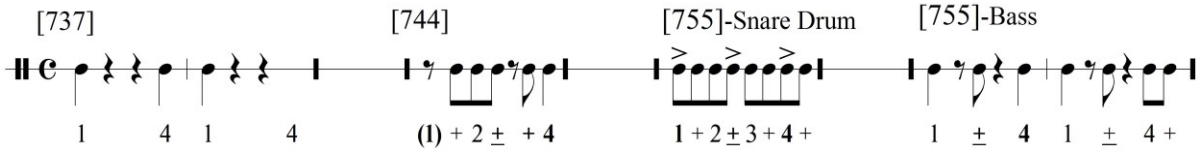
While mostly homogenous, the variation does have quite a large sectional break between sections A and B. The obvious changes are many: key signature (to A-flat major) and orchestration (section B features horn and trumpet on melody with trombone and tuba ostinato adding to the strings, and the woodwinds come in later for the climax). The largest disconnect is the contrasting 4/4 rhythmic motives that underlie the two sections, as shown in Example 5-22. The first part shows the main rhythms in the A sections. The 3-3-2 rumba division often causes a syncopated accent on the "+" of beat two (shown underlined). While these 3-3-2 groupings are common, Bernstein uses a contrasting rhythm to underlie the middle of the variation. In comparison with the first syncopations, rhythms in the middle B section present quite a change, with an accompanying change in orchestration. Shown as

[254] These slurs are my analytical phrase slurs.

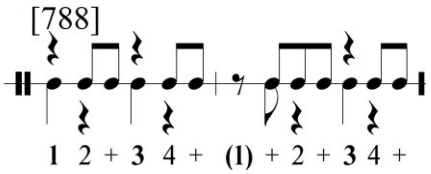
Rhythmic Group B, the core ostinato places strong, square accents on beats one and three, while the second and fourth beats are evenly divided (**1** 2+ **3** 4+). In the transition to the final A section, rhythmic groups A and B are layered simultaneously to add rhythmic complexities into the simple metric context, intricacies that will be substantiated by choreographic details.

Example 5-22: Mvt. VI.3, Rhythm Group A vs. Rhythm Group B

Rhythm Group A: (mm. 737, 744, 755)



Rhythm Group B: (mm. 788, 800)



Musical analysis shows that, while quite regular with regards to phrasing and other musical elements, Bernstein still made the character of the third sailor unique with use of musical space, repetition developed by layering, distinctive use of un-pitched rhythmic percussion, and contrasting rhythms within the 4/4 framework. The Latin rhythms also add their unique flair. Bernstein's musical choices will correspond with the sailor's personality fashioned by the choreography, as discussed in the next section.

Movement VI.3 – Choreomusical Analysis, Variation 3: "Danzon"

For both Bernstein and Robbins, the "Danzon" was an initial foray into the Latin rhythms that they would become known for. They would revisit these to great success in the following decade for the musical *West Side Story*. Bernstein loved jazz rhythms, particularly

Latin ones such as the 3-3-2 rhumba rhythm that abounds in the variation. Sailor Three was originally danced by Robbins himself, who was well versed in Spanish-style movements from other roles he had recently performed, markedly as a soloist dancing a similar ethnic role in Leonide Massine's 1943 ballet *Capriccio Espagnol*.[255] Robbins performed the third sailor himself during the *Fancy Free* premiere, and can be seen doing so in archival footage at the New York Public Library. Figure 5-3 shows his signature swivel hips move in *Fancy Free*. The third variation had an important place in the ballet, as it was the last of the three solos and led to the ballet's climatic ending. It excelled in its own way, in part because of the seamless way the music and the choreography worked together.

Figure 5-3: Jerome Robbins in Fancy Free

Robbins displays an acute musical sensibility in this variation, with his smooth choreography matched effortlessly to the main rhythmic motives. Not merely matching dance steps to musical notes, Robbins thematically links choreographic space to Bernstein's musical space. At times physical pauses coincide with musical rests and silence; at other

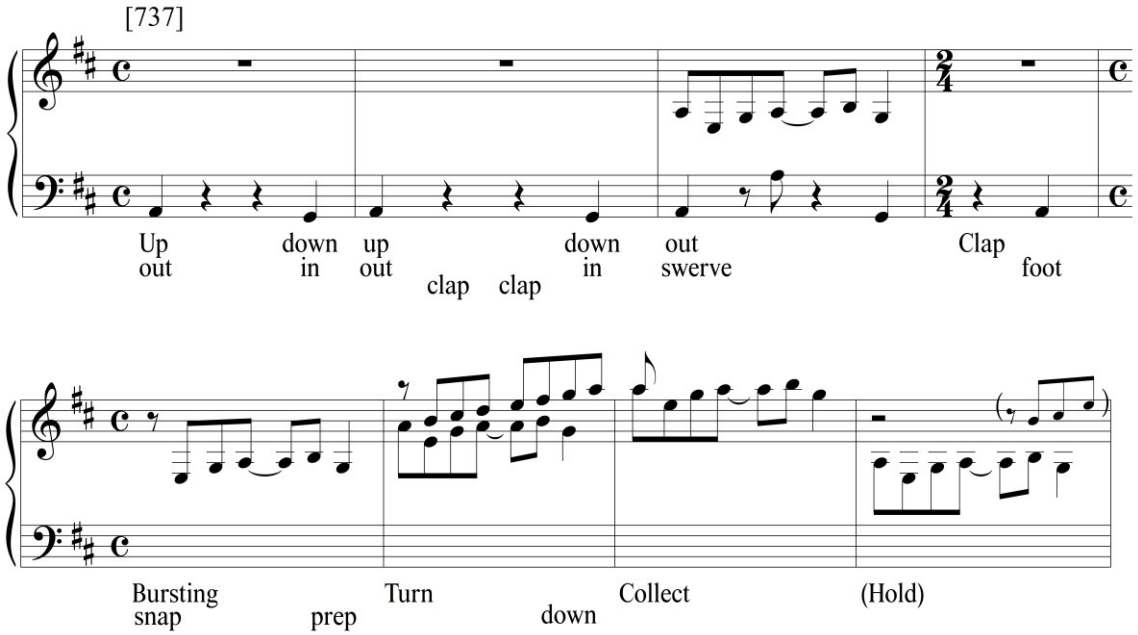
[255] Jowitt, *Jerome Robbins*, 53.

times music and dance separately generate areas of space, a concept they both share. Musical space offers the dancer places to fill with the sailor's character, be they smiles, winks, or seductive poses, oftentimes executed as elements of body percussion.[256]

The third sailor's use of body percussion is inherently tied to a motivic sequence of steps that repeats three times; its first presentation begins the variation (mm.737-744). The first few notes of Example 5-23 show this sequence of quarter-notes and -rests and the choreography that coincides perfectly with them. During the first musical accent there is a choreographic accent: his legs and arms sharply slide wide apart with palms facing to the back. His feet then go together for a preparatory knee bend (*plié*); then the legs again accent 'out' while his arms reach up high above his head. The musical space of quarter-note rests in the second measure is accented with postured claps (a body percussion reminiscent of some flamenco dances). The wavy eighth-note melodic motion in measure 739 is complemented by an undulating physical motion: the sailor's feet are stationary as his bent knees swerve from one side to the other.

[256] In variation three, the lighter orchestration in the music allows normal foot sounds of a dancer to become more important, giving a sense that the dancer is more actively participating in the music.

Example 5-23: Mvt. VI.3, mm. 737-744, choreography for "seven motive"



The most striking marriage of music and dance occurs on beat one of the motivically elided 2/4 measure. For the quarter-note rest in the music, the sailor brings one arm over his head to clap his other hand (that is held fixed). His body and face have turned away from the audience, while the moving leg is bent (in *attitude*) behind his body. The loud clap and high raised leg sharply accent the space provided by the musical rest. He next brings his raised foot down to the floor, and the following eighth-note rest is filled with body percussion—a bursting finger snap to initiate "jazz hands" that open towards the sky. Coming directly after the 2/4 elision, the choreographic accent on the downbeat helps the audience reorient to the returning 4/4 meter. The choreography compliments many of the musical accents occurring on beats one and four, and the musical bass line is accentuated by the spatial up/down body movements.

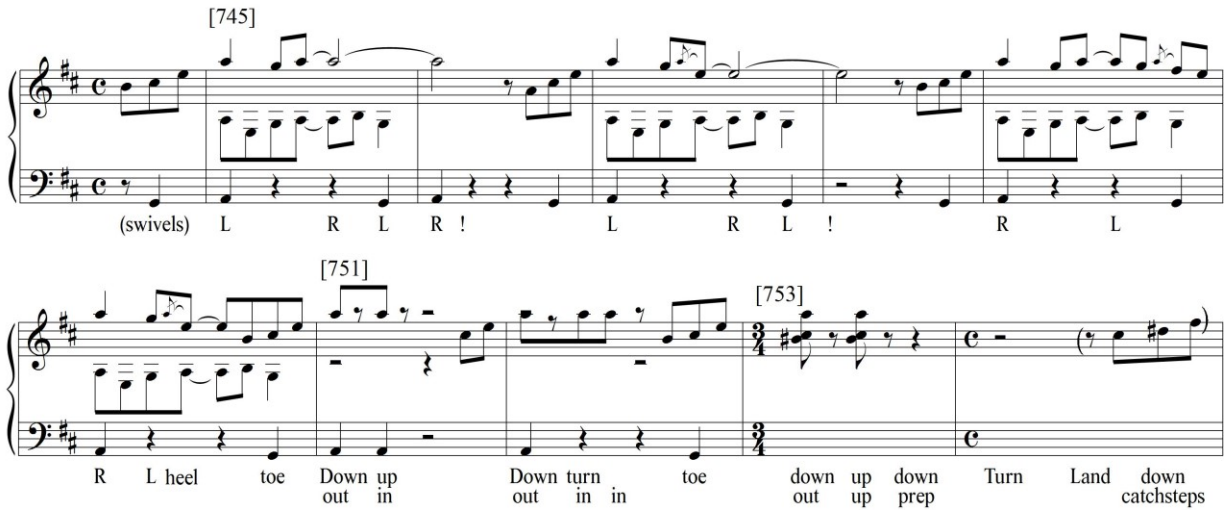
Example 5-23 also provides a particular case of steady musical motion contrasted with choreographic space. In the last two measures shown, the dancer takes four beats to

straighten up and bring the arms in to his center; then four beats of movement cessation. With no large dance steps, he simply breathes and lies in wait for his upcoming hip-swivel section. As musical rests can provide space for dance, here, dance in return allows space for music—he holds a pose that is seemingly motionless, yet a portent of the imminent movement that is expected. A clip of this excerpt allows one to view see how the choreography matches the notes and rests, music and dance both entwining and giving each other space as together they create a unique portrayal of the sailors' confident leader (CLIP).[257]

The section that follows has its own version of choreographic space as it seamlessly matches the music alternating choreographed motion and pauses. The two flutes' sinuous melody evokes swiveling hips from the sailor, seen in Example 5-24. The dance accents are left and right hip swivels (L, R), matching the syncopated accented provided by the clarinet and bassoon pitches, and subsequent suspensions of movement match the musical rests. The first phrase swivels on beats one three-four-one are followed by three beats of rest. The second phrase begins the same, but the pausing rest begins earlier with a full beat of choreographic holds: 1-34 1--- |1-34 ----| The four-beat pause is full of character as he looks towards the women at the table enticingly. During all the swivels he keeps his arm position from the prior pose: wrists slightly bent in front of his chest. This keeps the focus on the isolated body parts—his swaying hips. Choreographic rhythms are less syncopated in the third and fourth phrases, but still with svelte and slinky steps.

[257] New York City Ballet, "Three Sailors, Three Musical Personalities - Clip 2: VI.3, Mm. 737-744," *YouTube*, 1986, https://youtu.be/FtZ0KqeCxzk .

Example 5-24: Mvt. VI,3, mm. 745-754, swivel section, down/out accents



This variation builds energy through repetition, with layering and modifications helping to build momentum. Oftentimes step sequences are slightly repetitive, yet feature additional jumps, higher leg swings, and sharper direction changes. For example, the second time the swivels repeat they are directed upstage. This facing away has a specific purpose with a different effect affect from prior sailors; Sailor Three's calculated movements towards a strategic direction provide the audience with a view of the dancer's swaying derriere. Following repeated steps, he turns around to face the audience for musical hits, adding a high leap to the sequence, with back arched and arms circling overhead. Sailor Three's *manège* circle is not as climatic as Sailor Two's (mm. 766-779), as it is embedded within repeated dance phrases, shorter, and musically unmarked. His sequence of turning leaps in a large circle begins on the second measure of the musical phrase, and the weaker musical alignment helps downplay the circle's effect. The true climax is a repeat of the "seven" motive choreography, with additional percussive steps and a clap on beat four just before measure 788, the beginning of the B section.

As the rhythms of the music change drastically in the B section, the choreography does as well, becoming more sharp and less slinky. The first four measures focus on the new rhythms that accent beat one and three [**1** 2+ **3** 4+ (**1**)+2+ **3** 4+]. The dancer stands in one place, using hip motions that somewhat recall the earlier swivels, but are sharper and accentuated to correspond with the horn accents. The leg rapidly shoots out from the body on beat one of the first measure and on the "and" of beat one of the second measure, a change that highlights the musical quarter rest. The "4+" are also accompanied with sharp and brusque arm swings and hip side-to-side thrusts, as he stands in one place. His stance shows a form of centralized space; he knows he can be powerful and lithe remaining still.

When the new rhythmic feel of B is established, the dancer adds more turns, leaps, and jumps, all within even four-bar phrases. Here the choreographic phrases strongly accent the downbeat: often on the apex of jumps, or a strong landing such as after the huge turning jump (*tour en l'aire*), matching the musical phrases. The sailor slides into a split-stretch on the ground when the music adds more excitement with the trumpet solo. At measure 800, the additional high triplets in woodwinds match greater excitement from the dancer as he moves quickly back and forth from side to side of the stage, performing higher leaps with legs and arms spread and reaching out in starburst motions. This excitement turns into a partial *manège* circle with turning leaps, which is much more climactic than his first turning circle.

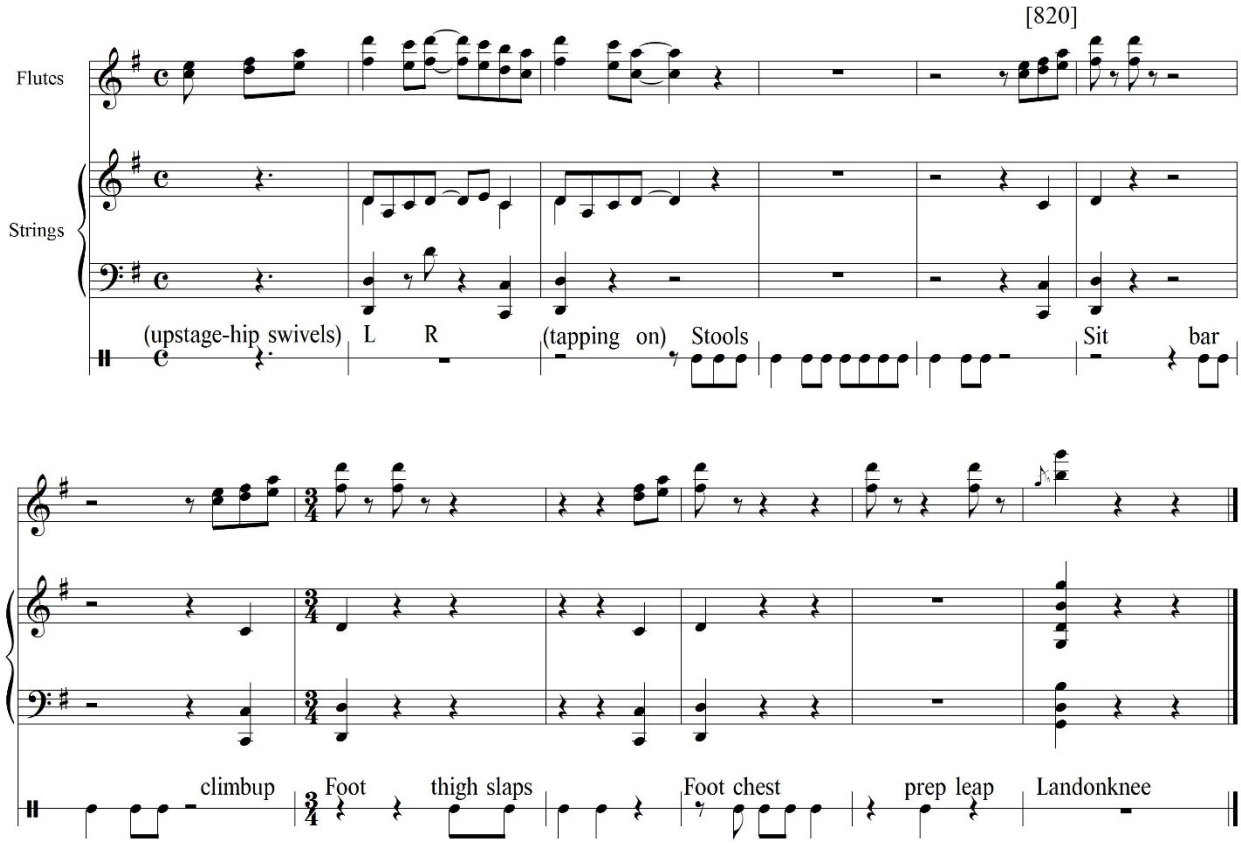
The choreography helps to clarify the overall structure between the B and A sections. From the musical score, the overall form would begin to change to the next large section at measure 804 when the first ostinato from A returns, layered under higher B-section rhythms. But with the choreography, it is clear that the return to the A section does not happen until the musical pause at measure 810. In the measures leading up to that point, music and

choreography begin lowering their volume and movement level. The sailor performs one last big turning leap that highlights the trumpet's staccato descending triplet motive, before landing on the ground in a pose on his knees. The held pose (m. 810) heralds the true start of the last A section, as the music drops to a minimum, once more creating a space of anticipatory, stimulating musical rests.

While familiar, the choreography of the final section is developed, featuring the most pronounced use of body percussion. During the now-familiar swivel (m. 816), the spaces of musical rest are newly filled with characteristic small isolated motions and gestures. First the sailor pulses his fingers (beats 3-4 of m. 817); then he enticingly lifts his eyebrows while smiling at the ladies. During the third set of swivels, he turns his back to them to move upstage again as he travels to the benches to prepare for the variation's finale. Instead of big leaps or travelling around the stage, his ending choreography highlights isolated and controlled movements.

As seen in Example 5-25, the body percussion leads to the climax and emphasizes the confident character of the third sailor. He taps on stools with alternating hands, then sits on a barstool (on the downbeat) to tap on the bar with his upstage hand. He then climbs up on the stool and slaps his thighs. The second foot joins on the stool so he can stand up on top—with head lifted slightly back he pounds proudly on his chest. For the climax, he leaps high off the barstool, clapping in mid-air before he lands on the ground for his final pose on one knee.

Example 5-25: Mvt. VI.3, mm. 820-830, with final body percussion



The rhythmic motions provide an exciting close to the character-filled variation. It seems even the females watching from the table appreciate this sailor's solo the most. Set to Robbins's individual strengths, the sailor's musicality and use of space combine with sultry and rhythmic music to make a suave characterization of the group's leader.

Summary of Characterization in the Three Solo Variations

The collaboration of music and choreography create the presentation of all three sailor's different characters. Music and movement intertwine in different ways; sometimes using similar relationships with different effects for the unique variations. Reviews from the initial production also show how the sailor's solo variations were the highlight of the entire ballet. New York Times critic John Martin described the variations this way:

> The kids who dance it dance it like mad. Robbins has devised a solo for Harold Lang in which he is called upon to do everything but climb the asbestos curtain. At this point some of us wiseacres began to shake our heads. This was only the first of three solos, and it seemed impossible for the other two boys to do anything that would not look sick by comparison. But Robbins knew what he was about. For John Kriza and himself he designed dances that leaned not on technical stunts but made their points on characterization and individuality of style.[258]

Martin hits upon the individual characters provided by the choreography in the variations, which as I point out are also created by the individual musical styles. Both music and choreography use rhythmic and metric choices in different ways for each of the three variations. Martin wrote of the preview, "Each of them tries to outdance the others, and—all of them succeed!"[259] Later that year he recognized Robbins as the year's most outstanding debutante, noting how in Robbins's choreography, "his people emerge with lives and wills of their own."[260]

Other reviewers agreed with Martin. While *Chicago Daily Tribune*'s Claudia Cassidy complained that "nothing much happens in *Fancy Free*," the variations were the only part of the ballet she described in her review, saying, "Harold Lang does a solo full of wonderful flying splits, John Kriza follows it with some slow motion weaving as gay as his sailor cap, and then it is Robbins's turn, a Robbins more than ever like Massine had Massine been born, say in Brooklyn of Spanish ancestors."[261] New York Herald's Edwin Denby also focused his

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[258] John Martin, "The Dance: 'Fancy Free' Does It," *New York Times*, April 23, 1944, sec. Drama Recreation News.

[259] Ibid.

[260] John Martin, "Award No. 2: In Recognition of the Year's Outstanding Debutante—Notes From the Field," *New York Times*, June 11, 1944, sec. Drama Recreation News.

[261] Claudia Cassidy, "Ballet Is Off to Fast Start on 'Fancy Free,'" *Chicago Daily Tribune (1923-1963)*, November 25, 1944.

appraisal on the variations and the characters. He preferred the first, writing that the "most effective of them was the first dance of the three, Harold Lang's brilliant acrobatic turn, with splits like those of the Berry Brothers. It was in this number that the house took fire, and from there on the ballet was a smash."[262] As Denby and others agreed, the ballet was a substantial hit—so much so that it garnered 162 productions within that first year, an all-time record.[263]

The individual characterizations from the variations helped make *Fancy Free* the hit that it became, thanks to the way the dance and music worked together. Robbins cast his close friends, and worked to their individual strengths as dancers and as people. In each of the three solo variations, the music and choreography combine to create a distinct personality for the sailor dancing: acrobatic and flashy, suave and controlled, or coy and playful. Choreomusical analysis shows how music and dance together generate these differences,

Closing

The intertwining of music and dance contribute to the general feeling of each variation. It is not only through correspondence of music and dance, but also by conflict and counterpoint between them, that the characterizations emerge. Nuanced observations such as these are made possible by taking each art form as a subject for detailed investigation.

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[262] Reprinted in Denby, *Dance Writings and Poetry*, 119–29. He noted in more detail: "When each of the sailors to show off does a specialty number you may take John Kriza's turn (the second) as a Tudor parody and Jerome Robbins's rhumba as a dig at Massine mannerisms. But they are just as effective without an extra implication." Ibid.

[263] Sam Zolotow, "Ballet Sets a Record: Robbins' 'Fancy Free' Performed for 162d Time in a Year," *New York Times*, April 19, 1945 S. Hurok gave Robbins a gold wrist-watch to commemorate the occasion.

The dissertation's beginning pages provided historical context for the field of choreomusical analysis and for the ballet *Fancy Free*. The second chapter surveyed discussions of rhythm and meter, discussed various notational alternatives, and showed how additional considerations required by dance analysis can bring about additional analytical insights. The middle chapter explores how various types of dancing between a group of sailors—unison, canon, and diverse movements—and how changes in dance groups correlate with changes in the orchestra to mark formal boundaries and highlight momentous moments. The fourth chapter investigates how a relationship between two danced characters, the music they dance to, and various movement styles are all shaped by the dancers' knowledge that they are dancing together. This final chapter explores how diverse relationships between music and dance construct different personalities for individual dancers during the three solo variations. Together, these choreomusical analyses help show the variety of effects achieved by the intertwining of music and dance.

In additional to examining these purely choreomusical interactions, my research has also sought to explore how the creative experiences of Robbins and Bernstein prepared them for *Fancy Free*, their successful debut collaboration in 1944. When put into the milieu of American ballet during the 1940s, it is clear how the pair's rhythmic innovations, mixture of different musical and dance styles, and flair for dramatic storytelling was responsible for the critical acclaim *Fancy Free* received. As their earliest partnership, this work set a precedent for their further approaches to uniting music and movement within a dramatic work. Their immediate follow-up to *Fancy Free*, *Facsimile* (1946), was not nearly as successful, in part due to problems during the collaborative process, but it was also critically panned due to its

darker, psychoanalytically inspired subject matter.[264] Their major collaborations included the celebrated musical *West Side Story* (1957) and their final partnership, the ballet *Dybbuk* (1974). There were also abandoned projects, including the ballet *Bye Bye Jackie*. Redfern 172-75, the musical *The Skin of our Teeth* (from the Thornton Wilder play, work begun in 1964), and the Bertolt Brecht play *The Exception and the Rule* (1968). A different type of collaboration for the two was *The Age of Anxiety*, Symphony No. 2 (after W. H. Auden poem, in 1949), a ballet that Robbins choreographed to an existing Bernstein score.

As one of many possible extensions to my methodology, the choreomusical analysis techniques I have developed here could be applied to other works in Bernstein and Robbins' oeuvre. This may reveal how their collaboration changed over time—indicating challenges in their less-successful and failed projects, and pointing out highlight from their popular works. Using another lens, scholars have singled out the instance in *West Side Story*'s "dance at the gym" during Tony and Maria's initial meeting. The music signals something special as they first dance together: a pair of finger snaps to reduced orchestration. Scott McMillin mentions this moment as heralding the "voice of the overture." He starts a discussion on how various art forms can interact in the narrative musical theatre, a dialogue regarding artistic collaborations that necessitates choreomusical analysis for further understanding.

Choreomusical analysis can also be used to compare styles between different choreographers. Chorography can be seen as an analysis of the music, and can be put in dialogue with traditional musical analysis. Each choreographer will have a unique way of working with music, and this may change if the music is preexisting or concurrently created.

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[264] For more information on its creation and reception see Redfern, p. 176-195

Similar methodologies can be employed in analysis of other composer and choreographer collaborations. This approach can be broadened to include input from lighting designers, stage designers, and other members of the creative teams, a multimedia investigation providing further insights into the collaborative production.

As well as supporting the discoveries in these analyses, choreomusical analysis is an analytical method that is essential if we want to fully discuss entrainment of music that goes with movement. While appropriate to the metric dissonance in Bernstein's musical language, this approach has further applications outside of watching ballet: from film music and staged operas, to rhythmically flashing lights in an EDM club. Many other musical experiences merge visual movement with auditory events. Our bodies are involved in encountering music as we experience rhythm and meter, and choreomusical analysis can help us understand how.

Appendix

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